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THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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NEWMAN**

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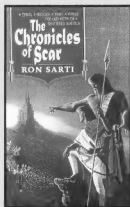


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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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John Douglas Moves to HarperPrism; Jennifer Brehl is New AvoNova Editor

John Douglas, senior editor for SF and fantasy at AvoNova, the SF imprint at Avon Books, has moved to HarperPrism, where he has been named executive editor. Douglas replaces Chris Schelling, who resigned because of failing health. Douglas left AvoNova November 17th; he began at HarperPrism on the 27th, just after Thanksgiving.

At AvoNova, Jennifer Brehl, formerly Isaac Asimov's editor at Doubleday, has been hired by Publisher Lou Aronica and Executive Editor Jennifer Hershey, to whom she will report. She started at Avon on December 4th. Formerly a full time editor at Doubleday, she left in 1989, but remained under contract as a freelance, overseeing Asimov's books, as well as developing book continuities for Bantam.

Brehl is married to Peter Schneider, currently director of marketing for Dutton and Plume at Penguin USA, formerly at Doubleday, Prentice-Hall and Amacom, and once co-publisher, with Pat LoBrutto, of small press Hell House, publisher of a Peter Straub limited edition.

Douglas reports to and works with HarperPrism vice president and editor in chief John Silbersack. The other HP staff are editor Caitlin Blaisdell and new administrative assistant Noelle La Corbiniere. Douglas left behind AvoNova editorial assistant and SF author eluki bes shahar; he regretted that he could not take her with him.

John Silbersack stated, "John's years of experience will bring to HarperPrism...cloud that will energize our continued expansion, as well as contributing his wide-ranging acquisitions background to the whole of the HarperPaperbacks list," referring to Douglas's acquisitions for Avon, which included not only SF and fantasy, but also mysteries, horror, thrillers, and nonfiction books including military history and true crime.

Douglas told SFC, "Despite my expectations that Avon will be a strong SF publisher in the next few years, the opportunity was just too good to pass up. For my career's sake it was a very important move." Not only does the move present an "irresistible" opportunity, he will have much more freedom to acquire books, a better title and significantly better salary. Industry sources said that Douglas—who started at Avon in 1983, after earlier years at Berkeley Books and Pocket's now dead Timescape SF imprint—was undervalued, and, as is usual in book publishing, likely only to advance with a series of moves across companies rather than vertically within Avon.

Douglas's departure came after a period of uncertainty last year while owner Hearst tried to sell Avon and William Morrow (during which time numerous authors as well as editors left for better deals and more security elsewhere). Finally, Hearst declined a deal with the Berkeley/Putnam publishing group, in favor of rebuilding the two publishers.

To this end, Lou Aronica was hired as publisher of Avon Books, coming from Berkley—which initially hired him away from Bantam, where he'd been for more than a decade, with the probable aim of placing him in charge of Avon, when acquired—and who in turn lured Jennifer Hershey away from Bantam Spectra for the better position of Avon executive editor. Although Hershey's move was initially seen as a break with SF, both she and Aronica have since acquired several SF titles.

The establishment of an Avon hardcover line in the fall of 1996 will see the introduction of AvoNova hardcovers as well as much more frequent trade paperbacks—which Aronica profitably introduced at Bantam Spectra—inaugurating a period of great changes for Avon overall.

Meanwhile, over at Bantam Spectra, Jennifer Hershey's position remains unfilled; conjecture continues over who her replacement will be, with continued conjecture about all the SF editors who have applied, or are hoping, for the job.

Possible Sale Looms for *Analog* and *Asimov's SF*, As Rising Costs Force Frequency, Size Changes

Both *Analog* and *Asimov's SF* might be sold by owner Dell Magazines, a unit of German mega-publisher Bertelsmann, which also owns Bantam Doubleday Dell, if they get a good enough offer.

That was the bombshell lead story in the November 15th *Folio First Day*, a twice weekly faxed newsletter from Cowles Business Media. "Bertelsmann Shops its Dell Magazines" reported that corporate owner Bertelsmann is unhappy with the image presented by most of their more than 40 magazines, primarily puzzle and horoscope titles. Although pre-tax profits are around \$8 million on annual revenues of \$50 million, they present a poor fit with BDD's hard and softcover books; nor do they fit with Bertelsmann's highly profitable book clubs.

Not all of Dell's magazines are inconsequential. Beside *Analog* and *Asimov's*, the company publishes *Ellery Queen's Mystery Magazine* and the recently launched *Louis L'Amour Western Magazine*. The last might be a good fit, *Folio First Day* suggested, with *Wild West*, published by Cowles Magazines. The possibility of a sale of one or more titles has led to Dell's engaging the services of New York City-based investment banker Veronis,



Jennifer Brehl, left, with Jennifer Hershey



John Douglas

Suhler & Company, which declined to comment to SFC.

Meanwhile, changes unrelated to the possibility of outright sale are being made. Due to continued increases in postage and sharply higher costs for paper, both *Analog* and *Asimov's* are trimming their schedules as well as their size, cutting the number of pages published per month, and moving to an 11-time-a-year schedule, with one double issue a year—same as *The Magazine of Fantasy & Science Fiction*. One magazine's double issue will appear in the summer, the other in the winter.

In addition, falling sales due to the magazines being dropped by Publishers Clearing House, and poor single copy sales, have forced more targeted distribution. Bookstores such as Barnes & Noble and specialty SF/fantasy/comics stores will be emphasized, newsstands, groceries and supermarkets cut back. All these actions come in the face of changing business conditions, as a worldwide shortage of paper looms, and owners everywhere are forced to be ever more conscious of the bottom line.

Dell Magazines came with the territory when Bertelsmann acquired Dell Books. At one time, Dell was a major pulp (*All Detective*, *All Western*, *All Fiction Stories*, *Dr. Death*, *War Stories*, *Scotland Yard*, *War Birds*) and comic book (all the Disney titles, before they were published by Gold Key) publisher, as well as a distributor for others. Never a key player in the days of pulp publishing, Dell still survived through the years, with paperbacks gradually assuming a

dominant role in the company. Dell Magazines acquired several titles, including *Analog*, *Asimov's* and *Ellery Queen's Mystery Magazine*, when former owner David Publications ran into financial difficulties several years ago.

Sources told SFC that although Dell's magazines are not being aggressively shopped around, were Bertelsmann to get a good enough offer, they would be sold, either all or in part.

World Fantasy Awards

If the World Fantasy Awards, imbedded in the list of final nominees last issue, was unclear, here by themselves are the winners. A report on the World Fantasy Convention by elvii bes shahar appears this issue.

Novel: *Towing Jehovah* by James Morrow (Harcourt Brace).

Novella: "Last Summer at Mars Hill" by Elizabeth Hand (*Mag. of Fantasy & SF*).

Short Story: "The Man in the Black Suit" by Stephen King (*The New Yorker*).

Anthology: *Little Deaths* edited by Ellen Datlow (Millennium).

Collection: *The Calvin Coolidge Home For Dead Comedians and A Conflagration* Artist by Bradley Denton (Wildside Press).

Artist: Jack Yerka.

Special Award—Professional: Ellen Datlow, for editing.

Special Award—Non-Professional: Bryan Chofin, for Broken Mirrors Series.

Life Achievement: Ursula K. Le Guin.

British Fantasy Awards

Novel/The August Derleth Award: *Only Forward* by Michael Marshall Smith (HarperCollins).

Anthology/Collection: *The Earthwire* by Joel Lane (Edgerton Press).

Short Story: "The Temptation of Dr. Stein" by Paul McAuley (*The Mammoth Book of Frankenstein/Robinson*).

Small Press: *Necrofile* edited by Stefan Dziemianowicz, S.T. Joshi, Michael A Morrison (Necronomic Press).

Artist: Martin McKenna.

Newcomer Award: Maggie Furey.

Special Award: John Jarrold (Legend/Little, Brown).

The awards were presented at "Welcome To My Nightmare: A Celebration of Horror Writing" during the Swansea (Wales) Festival of Literature at the end of October, following the cancellation of this year's British Fantasy Convention. SFC's report on the convention will run next issue.

Maitz, Wurts Paintings Stolen

Twenty-three original paintings by husband and wife artists Don Maitz and Janny Wurts were stolen on October 26th from a Federal Express truck en route to the World Fantasy Convention in Baltimore. The pair had planned to show their art—20 were by Maitz, 3 by Wurts—at the WFC's art show, which, unlike the World SF Convention, is a judged affair. A \$500 reward for the artwork's return was subsequently raised to \$5,000 by Federal Express.

The theft deprived them of months worth

A Modest Proposal From "The Killer Bees"

Dear fellow SF fan or professional:

Many in the SF community have ideas about solving society's ills, and back up their beliefs with time and money. But is there some venture we might all get behind? One that's independent of dogma or ideology? We think there is one place where our community might do a lot of good—the same place where most of us had our feet planted firmly on the road to science fiction and beyond. That place is the junior high schools of North America.

Consider the ages from 12 to 15, when a person's sense of wonder either blooms or withers. For most of us, science fiction literature cast our minds far beyond the limits of family, city, or oppressive peers. How many kids in today's tense world might be better off if the same portal opened for them, as well?

We've all heard about declining literacy. Sherry Gottlieb tells that when she first opened the Change of Hobbit bookstore in L.A., it thronged when the local junior high let out. Over time, these customers stayed loyal... but weren't replaced. In the store's final years, Sherry's average customer was gray-flecked or balding, and the few teens who showed up focused on media or comics. Polls show an aging of the SF readership. Science fiction themes are popular—in films, comix and games—but the genre's literary heart faces demographic collapse.

Worst of all, countless kids forget how to say the most beautiful word in any language—"Wow!"

Our proposal: every SF-oriented club or fan group should consider adopting a local junior high school as their main charitable cause—

- Making contact with librarians and English teachers, to find out their needs and to show them how SF encourages kids.
- Recruiting guest speakers to visit classes or school assemblies, giving inspirational talks about science, writing, or history... anything to fire enthusiasm and imagination at an age when these are precious, flickering things.
- Sponsoring a reading club and/or writing contests, to encourage a love of SF and the creativity that helps produce more of it.
- Persuading bookstores to offer prizes and discounts for teens.

As for the pros, most of us have interesting tales and talents to share. Many SF authors have speaking experience, and for those who don't, what better start than with small groups of kids?

There is self-interest here. Authors who give talks often acquire new fans. Local conventions that sponsor an SF club may soon have new concon members. If your charity auction sends \$500 to the "Special Wish Fund," you'll get a thank-you note; but hand the same amount to a stunned librarian and the photo might make your local paper. It's a win-win proposition, because each new reader helps SF pros put off the day when we might have to swap our word processors for alarm clocks and actually go to work for a living.

Since we first proposed this idea in the *SFWA Forum*, it has led to considerable discussion on the GEnie SF Sig and other locales. Now it's time to open up the discussion to fans in general. In our typical, chaotic way, can we reach some sort of consensus how to proceed? Should we aim at discussing the matter at the Anaheim Worldcon, to thrash out a final version of a plan? Among our needs—

- A recommended reading list for various age levels.
- How to maintain referral lists of possible speakers in each part of the country.
- A code of propriety and behavior, to maintain our welcome and effectiveness.
- Ideas about leveraging a grass-roots effort through philanthropic funding.
- How volunteers might coordinate a continuing effort, while avoiding too much structure.
- Many publishers already have adopt-a-school programs. How might these be leveraged in conjunction with grass-roots efforts?

A name for the program. (e.g. "The Discovery Project"?) Plans schmans. For the most part what's needed is action at the local level. Each of us lives near some school where bright kids now languish—bored, bullied, or unmotivated. Who among us can't recall facing the same crisis once, in our own lives? For many, it was science fiction that helped us turn the corner. Science fiction welcomed us home.

That is where it all finally comes around. No altruism is more effective than the kind that begins at home.

Sincerely, David Brin, Gregory Benford, Greg Bear

(Before rushing down to school, a note of caution. In today's paranoid society, such a campaign might be all-too easily misunderstood. Lately, small groups of parents have decried SF/fantasy as "Satanism." Others (with some reason) fear strangers who seek to make contact with their kids. Mature patience is a better response to such fears than confrontation. The best approach is to seek and strictly follow guidance from librarians and teachers about local sensitivities.)

(Baen Books publisher Toni Weisskopf has already volunteered to send starter packages to Young Adult SF/F to any school SFWA designates, to support classroom visits. Other publishers should soon follow. Linkage to programs such as "COTI Jr" may be possible, as well.)

John-Henri Holmberg's Letter from Sweden

Fantasy has finally come to Sweden with a vengeance. Although science fiction as such has never managed to become an established field in Swedish publishing, with Isaac Asimov and Ray Bradbury the only major authors to be continuously published in translation over the past 40 years, fantasy now seems instead suddenly to have become the surprise favorite of both the reading public and the publishing industry.

As everywhere else, the fantasy phenomenon in Sweden started with Tolkien's *Lord of the Rings* trilogy in mass market paperback in 1967; Tolkien's novels since then have sold more than a million copies in Swedish—an astonishing feat, considering that the entire population of Sweden is only some 8.5 million. Throughout the 1970's and 80's, occasional other fantasy was published: Stephen Donaldson, Lloyd Alexander's juveniles, and a number of other primarily YA fantasy authors. Adult fantasy, however, was looked on askance by Swedish publishing, and titles were few and far between.

Then, in the 1990's, the dam finally burst: in the last few years Natur & Kultur Publishing, Forum Publishing, and Wahlströms Publishing have all issued one or two fantasy authors each, and when major Swedish book distributor Seelig finally started publishing bestseller lists in 1994, the industry, to its colossal surprise, noticed that the best-selling author in Sweden was Terry Pratchett, Robert Jordan a good follow-up.

Consequently, in the last year a number of publishers have launched fantasy lines, among them most of the industry majors who never gave a serious thought to doing SF. By this Fall, Bonniers, Forum, Natur & Kultur, and B Wahlströms are all issuing fantasy; their authors are: Terry Brooks, Maggie Furey, David Eddings, Terry Pratchett, Patricia McKillip, Robert Jordan, Stephen Donaldson, Elizabeth Moon, Katharine Kerr, and Orson Scott Card.

With further authors already under contract in Sweden, this is probably the most notable support ever given to any non-realistic literary field in the country. Whether the number of authors and titles introduced in a very short time will glut the market and lead to a retrenchment remains, of course, to be seen. But meanwhile, this year and next, fantasy will be one of the major categories in Swedish publishing.

The new publishing company Replik, based in southern Sweden, seems this fall almost alone in Sweden to publish SF; competition is given on the general market only by Norstedt, which is publishing William Gibson's collection *Burning Chrome*. Replik is doing a similar title: *Cyberpunk*, as edited by John-Henri Holmberg, contains stories by Gibson, Bruce Sterling, Lisa Mason, Pat Cadigan, and others. For next year, Replik has contracted the first Swedish edition of Joanna Russ' *The Female Man*; additional titles this fall include Thomas M. Disch's associational *The Brave Little Toaster* and a non-fiction title also by John-Henri Holmberg: *Fantasy: A History and Overview of Adult Fantasy Literature*.

The first fantasy convention in Sweden was held in Stockholm over the June 16-18 weekend. Chairperson was Ylva Spangberg, well-known as Sweden's perhaps foremost translator of adult fantasy, but secretly, since the late 1970's, an SF fan and fanzine publisher. Some 200 attendees listened to guest of honor Robert Jordan, took part in a medieval dinner, and cheered the organizers' promise of a repeat convention in 1996 or 1997.

The first all-out fannish convention in Sweden is planned for a February 1996 weekend in Stockholm. Co-chairpersons Ylva Spangberg and Martin Andreasson plan to mail personalized invitations to lost or gaffed Swedish active fans whose whereabouts can be ascertained. The convention will center on fandom, and mark the 40th anniversary of the first Swedish convention held in Lund in 1956. Foreign fans are more than welcome to attend: write Ylva Spangberg, Disponentgatan 3, S-112 62 Stockholm, Sweden.

—John-Henri Holmberg

of paintings, all those done in February through May of 1995. Fortunately, the artwork is still available for reproduction because transparencies were made. The physical paintings were insured only for the minimal amount that any Federal Express shipment can be.

All the paintings were in a 137 lb. black crate marked "weird road" which was reported missing by the FedEx driver after he returned to his truck following a delivery, before reaching the Marriott Hotel, site of the World Fantasy Convention. The crate disappeared in suspicious circumstances. Although the driver first reported that the truck's lock had been tampered with, no evidence of tampering was subsequently found. Other packages in the truck, including boxed computers, were not touched.

The paintings will ultimately be familiar to SF fans, both for their style of painting, and for their actual appearance. All three of Janny Wurt's paintings have already been on book covers. SFC recently reproduced two of them: the front half of *Keeper of the Keys* appeared on page 30 of the August-September SFC; the cover for *Warhost of Vastmark* appeared last issue, on page 36.

Of the 20 paintings by Don Maitz, 17 will appear as part of the Guardians game card series being published by FPG. One, for Caledon of the Mists, has already appeared on a book cover. Two others, entitled "Desperation-The Dream" and "Desperation-The Wolf" were for the Donald M. Grant limited edition of Stephen King's forthcoming novel *Desperation*.

Following are the missing paintings, with

their sizes. All are oil on Masonite. Paintings by Don Maitz: Archer, 9"x12"; Caledon of the Mists, 24"x20"; Captain Red Nose, 15"x11"; Cleric, 11"x14"; Desperation-The Dream, 11"x14"; Desperation-The Wolf, 24"x18"; Dispell Magic, 8"x10"; Grand Avatar, 9"x12"; Grand Phobia Shen-eelbe, 8"x10"; Knight Corporal, 9"x12"; Lancer, 11"x14"; Paladin, 14"x11"; Seer, 11"x14"; Sheneelbe, 8"x10"; Sorcerer, 9"x12"; Swordsman, 9"x12"; Vampire Hunters, 9"x12"; Visionary, 15"x11"; Warty Friend, 8"x10"; White Unicorn, 14"x11. Paintings by Janny Wurts: Keeper of the Keys, 22.5"x30"; Shadowfane, 22.5"x30"; Warhost of Vastmark, 20"x30".

If you have any knowledge or information about the whereabouts of these paintings, contact Don Maitz and Janny Wurts, 5824 B Ridge Road #106, Sarasota FL 34233.

Lots of Stephen King Due in 1996

1996 looks to be a very busy year for fans of Stephen King, with several books due. First to appear will be *The Green Mile*, to be a series of 96-page paperback originals, one chapter per month. They will appear starting in March, from Signet, priced at \$2.99 each—in the UK, they will be Penguin paperbacks priced at £1.99. The first entry will be entitled *The Two Dead Girls*, and will have a print run in the USA of 2 million copies. Hodder & Stoughton is King's usual British publisher. However, for this novel, Penguin bought worldwide rights.

The Green Mile is set in a Southern state prison during the Depression, concentrating on several prisoners on death row. King got the idea for a serialized novel from his foreign rights agent, Ralph Vicinanza. "I've really been tripping on this," King told *The New York Times*. "I love it. People can't peek ahead; they can't cheat; they can't know what's going to happen. It makes people read more intensely. It whets their appetite for a story."

In the 19th century, newspapers serialized novels by Charles Dickens and others. In 1841, thousands of people assembled at a pier in New York awaiting the ship from London carrying the final installment of Dickens's *The Old Curiosity Shop*. Starting in the 1930's, before SF/fantasy hardcovers and paperbacks, novels were frequently serialized in the magazines, a practice which continues—Lois McMaster Bujold's *Cetaganda* just ran in four parts in *Analog*.

Some problems remain to be worked out. Among them, how to edit a work in progress, whose beginning will appear before the end is written. For another, with space in bookstores ever tighter, how to make sure all segments remain on sale. And for a Penguin AudioBooks edition, how to create tapes on such a tight schedule.

October will see publication by Viking of another new novel, *Desperation*. The same month, Penguin USA's Dutton imprint will release *The Regulators*, a new novel by Richard Bachman. Both *Desperation* and *The Regulators* share the same set of characters, though they have different settings. But isn't Stephen King really

Richard Bachman? "Bachman is alive: rumors of his death have been greatly exaggerated," sources at Dutton told SFC, glossing over the fact that Bachman—a pseudonym that King used in the early 1980's when his output was greater than he thought his audience would be—being King, can't be dead.

SF Store Opens in Texas

Mind Play is a new SF bookstore in Midland, Texas, which opened in November. The 1,750 sq. ft. store, owned by SF fan Linda Blanchard and run by her husband, former UK fan Dave Bridges, has a mix of one third SF and fantasy books, including used books, one third collectible cards, and one third games, artwork and video rentals. Mind Play is located at 1024-C Andrews Highway, Midland TX 79701, phone (915) 520-6463. Hours are 10am-9pm Monday-Saturday, noon-6pm on Sunday.

Dave Bridges notes, "Frankly, we're on a mission here. Catch the kids young, with the collectible card games and such, and introduce them to SF books instead of the comics they find in most other game shops. Hey, I have always wanted to run a science fiction bookstore."

Market Reports

DEL REY BOOKS, 201 East 50th St., New York NY 10022. Due to time restraints, Del Rey will no longer accept unsolicited manuscripts. They do encourage query letters, which must include a brief

description of the manuscript and a detailed outline. You'll receive a response *only* if they want to see your manuscript and you've enclosed an SASE. Send queries to the attention of Jill Benjamin.

WETWARE: Erotic SF For Gay Men, Box 1118, Elkton MD 21922-1118. Editor: Gary Bowen. Current needs: For a 60,000 word anthology, I need hot SF, 2-8,000 words, preferably over 4,000 words, featuring any kind of technology, but all characters must be over 18, including robots and aliens. No heavy S&M, no bestiality; a diversity of body types. Send SASE for guidelines. Queries or questions only to "fcowboy@tantalus.clark.net". All stories must have fully developed literary qualities, but must include an explicit sex scene. Payment rates: 1-2¢ a word for reprints, 2-4¢ a word for originals. Deadline: 3/31/96.

BLOOD LUST: Erotica For Gay Men, Box 1118, Elkton MD 21922-1118. Editor: Gary Bowen. Current needs: For a 60,000 word anthology, I need vampire and vampiric fiction, any kind of supernatural or magical creature that has a blood/life draining connection. As above, send SASE for guidelines. Word lengths and payment, same as above. Deadline: 9/31/96.

REALMS OF FANTASY, Box 527, Rumson NJ 07760. Editor: Shawna McCarthy. Current needs: The best in fantastic short fiction. Stories should be no longer than 10,000 words, and can address any area in the realms of fantasy: heroic, contemporary, traditional, feminist, dark, light, and

the ever-popular "unclassifiable." We do not want SF; also, ROF is not a market for poetry. There are some veins that we believe have been overworked, including cat stories and "mysterious little shop" stories. Send SASE for guidelines. Payment rates: For stories under 7,500 words, rates begin at 5¢ per word for new writers and move upward as a writer gains in recognition. For stories over 7,500 words, the rates will break at 7500 to 3¢ a word. Again, for established writers, rates will be proportionally higher.

MINDSPARKS, Box 1379, Laurel MD 20725. Editor: Catherine Asaro. Current needs: articles or essays up to 4,000 words about science or innovative ideas in SF. Book reviews, interviews, news items. B&W art on science themes. Fiction up to 8,000 words with science themes. Currently overstocked in all areas. Read a copy as guidelines; send \$5.50 (checks to Molecudyne Research). Payment rates: 2¢ a word, art \$5-20/picture.

DARK FICTION, 4 Tonada Dr., Irvine CA 92720. Editor: John Bradt. Current needs: horror, dark fantasy, mystery and suspense stories for adults; fiction that takes risks, with strong character development, fast moving plot, and intriguing settings. Especially looking for stories that ask, "What if things are not quite what they seem to be?" Send SASE for guidelines. Buying 8-12 manuscripts per issue, average 3,500 words; will consider up to 7,500 words, but we prefer short, tight stories. Payment rates: 3¢ a word on acceptance.

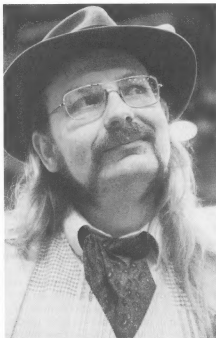
SFC INTERVIEW: KIM NEWMAN

by Darrell Schweitzer

Note: Kim Newman has published several acclaimed novels, including The Night Mayor, Anno Dracula, and Jago. His numerous short stories, often sarcastic and outrageous, frequently appear in Interzone and other publications on both sides of the Atlantic. His "The Man Who Collected Barker" is particularly recommended. He is also the author of Nightmare Movies: A Critical Guide to Contemporary Horror Films.

SFC: So, how did you get to be the striking figure in the horror field you are today?

Newman: (Laughs.) I was born. As a pre-teenager, I certainly read comics and watched Dr. Who on television. I think probably my passionate interest in the horror genre, and also in film, was started as an 11-year-old by staying up late to watch the Bela Lugosi version of Dracula. I think I can date from that my complicated interest in these things. Before, I'd just consumed comics. But after Dracula it became not just something I was interested in, but something I wanted to do. I remember writing my earliest and doubtless least literary effort, a play version of Dracula, which I put on in my drama class with 11-year-olds. Also, through my teenage years, as I saw more and more horror movies and read more and more widely in the field, I wrote stuff. It was unpublishable, of course. I wrote my



first novel as a 15-year-old. I haven't yet burned it. Oh, I must do that. (Laughs.) All the way through university, I was fiddling around with bits of writing. I was one of those awful kids who was a writer, who was

working on a novel. It was driven, of course. I think it's useful that I wrote all the real drive that I had in me at a point wherein there was no chance of it getting published. I actually submitted my first novel to New English Library around 1974 and got a form rejection.

So, I did it all. I expanded from all the old Hammer movies. I saw in the credits, based on the novel by Bram Stoker, or Robert Louis Stevenson. So I actually started with the classics. I read Dracula, Frankenstein, Jekyll and Hyde, when I was eleven or twelve. At the same time, because I had this interest, my parents, who were always buying books, bought me a few anthologies. They went into W.H. Smith and there wasn't a horror section. There wasn't a category like there is now. I remember that one of the first horror book I saw, a work by a living writer, was an anthology of Robert Bloch stories. It was called The House of the Hatcher in Britain. I think it is probably called Yours Truly, Jack the Ripper in the USA. It contained his post-Lovecraft stories, the ones in which he'd cast off the big Lovecraft influence and was starting to write in a more vernacular tone and deal with more modern subjects. From then I must have read Lovecraft quickly and spread out in my interests.

Continued on page 44

From the same publisher, SPECULATIVE FICTION & BEYOND is a new monthly with speculative fiction, horror, fantasy and SF for adult readers. The magazine is looking for sociological SF, rather than hard or military SF; modern fantasy, rather than traditional or high fantasy; psychological horror, rather than visceral horror. Terms and payments as above. Note: it is unclear whether these markets are printed, or electronic, magazines.

TERRA INCOGNITA, Box 30759, Philadelphia PA 19104-0759. Editors: Jan B. Berends, Tasha D. Kelly. Current needs: For a new full-sized quarterly to appear in early 1996, we're looking for SF set on the Earth, today and tomorrow, up to 15,000 words. No S&S, fantasy, horror. Also seeking book and story reviews, SF-related essays and articles, and science articles. Send SASE for guidelines or e-mail "TerIncog@aol.com". Payment rates: 1-2¢ a word for stories and articles, \$5-25 for book reviews. Reporting time: up to 6 weeks.

Timebinders Preserving Fan History

The Society for the Preservation of the History of SF Fandom (The Timebinders) is a group dedicated to saving fanish history, specifically the physical moments of fandom, including fanzines, program books, and ephemeral material, such as TAFF/DUFF flyers, worldcon bidding material, memories of fans from former days, etc., from oblivion. When former fan and worldcon chair Ray Fisher died, all of his vast fanish and fanzine collection was discarded, because by the time people who knew the value of what he had amassed were contacted, the rental fee on a storage locker had gone unpaid. The Timebinders wants to preserve such materials, provide assistance in their preservation and put interested people in touch with each other.

A Fan History Amateur Press Assn (FHAPA) is being started, so that people can publish material about the topic and disseminate it to like-minded persons.

A number of addresses for information are available—most, unfortunately, are E-mail addresses, placing those with the largest collections but the oldest ages and thus least likely to be "on line" at a grave disadvantage. For general information, write Laurie Mann at Timebinders, P.O. Box 11794, Pittsburgh PA 15228. Her E-mail address is "Lmann@telarama.lm.com". To be placed on the group's mailing list, E-mail "Timebinders@smith.chi.il.us". For E-mail info on FHAPA, contact Lindsay Crawford or Faye Manning-Crawford at "Lindsay.crawford@emerald.com". There is also a WWW site, "http://worchester.lm.com/lmann/timebinders/tbstart.html".

Readings & Signings

Neil Gaiman joined Gahan Wilson at the December 21st Dixon Place reading in New York City, mentioned last issue. The readings take place at 258 Bowery, with doors opening at 7:30pm. Admission is \$5. Call (212) 219-3088 about future months.

A number of authors, including Terry Bisson, Geoffrey A. Landis, Charles Pellegrino and Greg Bennett will read from their works during the NY Space Expo/Intl Space Development Conference being held next May 23rd-27th at the Grand Hyatt Hotel, New York City. E-mail "71055.2110@compuserve.com".

Please call, write, fax or E-mail information for this section as far in advance as possible. Information submitted merely weeks before the event is usually not timely enough—unless you hit just before an issue goes to press. Even then, because of printing delays, listings can be dated.

Clarifications & Corrections

Last issue's obituary for Peter J. Vozimzer stated that he died in Philadelphia; he actually died in Cambridge, England. In addition to his widow Janet and son Jefferson, he is also survived by another son, Mark, and daughters Jennifer and Jessica.

An obituary for Bill Benthake several months ago stated that his collection had been thrown away. Apparently Benthake's brother deliberately misled SFC. In reality, he sold the collection to a specialty book dealer.

NEWSNOTES

Publishing

Donald M. Grant: Publishers have postponed publication of their special limited edition of Stephen King's *Desperation* from Spring 1996 to August first, at the request of Viking. For information, e-mail "DmGrantPub@aol.com".

Four Walls Eight Windows, the small trade publisher which does SF including titles by Octavia E. Butler and Paul Di Filippo, is splitting into two separate publishers. Four Walls Eight Windows remains under the direction of John Oakes; co-founder Dan Simon plans to start another publishing house, entitled Seven Stories, next spring. He'll take some backlist titles with him, as well as frontlist originally scheduled for 4W8W. Four Walls remains at its present address; Seven Stories will be at 632 Broadway, 7th fl., New York NY 10012, phone (212) 995-0908.

Is Penguin UK for sale? Informed sources told SFC that the company, whose current work force numbers 770, might be offered for sale in the coming months. Penguin UK laid off 40 people over the summer and another 75 people at the end of October. Recent defections include sales director Patrick Hutchinson and managing director Trevor Glover, both with 25 years at the company. Peter Mayer, who rescued Penguin UK from the doldrums of the late 1970's, is again in sole charge of the company. However, corporate pressure continues from owner Pearson, which wants better profits from its publishing arm, making many staffers uneasy. Profits for Penguin UK were down 53% for the first six months of 1995 in comparison with 1994, while profits from Penguin in the USA, Canada, New Zealand and Australia were up. Penguin UK publishes Roc SF titles, and offers the new Creed dark fantasy/

horror imprint, under Luigi Bonami, which is getting good press, but for which sales figures are not yet known.

Sales for St. Martin's Press, including Tor Books in the final 3 months of 1994 were double those of the previous year. They contributed to a good year overall for Macmillan, which owns SMP, and is in turn now owned by Germany's Holtzbrink. US sales overall were up 14% making the US operations the largest profit center. Sales in other parts of the world were also up strongly. However, UK sales rose a mere 4%, reflecting tough going for UK publishers.

Bantam's focus remains on selling books to consumers, according to Bantam's president Irwyn Applebaum. In an interview in *Publishers Weekly*, Applebaum stated that any book published by Bantam Doubleday Dell—"with the exception of SF"—could be published by any of BDD's elements. At the start of the 1980's, both Dell and Doubleday had their own separate SF lines; SF not only could be but was, successfully, published by all three. Even now, SF, fantasy and horror are published by Dell as well as Bantam. Applebaum also noted that the three elements don't bid against each other in auctions. "We negotiate it among ourselves before one of us comes to the table," he stated.

Nancy Holder has begun offering critical and editing services for beginning and established authors. For information, send an SASE to Nancy Holder, Box 261207, San Diego CA 92196-1207.

The *New York Times*'s "On Language" column, taking off from the Gingrich/Forstchen 1945, mused about stories of what-might-have been, querying what such stories are called. Among titles the column raised were "alcoholism" (claimed to be in use among "SF devotees"), "uchronia," "alter-nate" and "alternative history." The *Times* stated that the genre arose from MacKinlay Kantor's 1961 novel *If the South Had Won the Civil War*, passing over earlier SF works by L. Sprague de Camp, Ward Moore and many others.

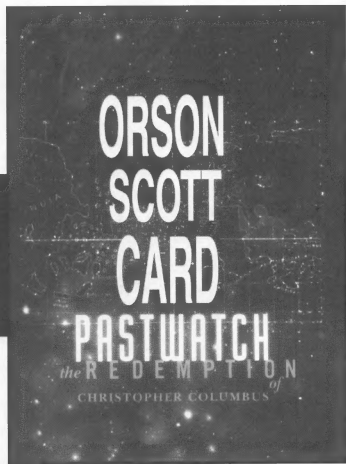
"Books for Young People: A Bibliography of SF Stories for Children" by Patricia Altner in the July/August issue of the National Space Society's magazine *Ad Astra*, included works going back to the early 1950's such as *Wonderful Flight to the Mushroom Planet* and Ben Bova's *Exiled* trilogy. The list specifically excluded more familiar works by Asimov, Heinlein, Norton and others.

Small press Obelisk Books has closed its original anthology *Stainless Steel Nightmares*; the summer 1996 release will contain "Virtual Mind" by Lela E. Buis, "The Deterrents" by C. J. Hannah, and "Counting" by M. Christian.

White Wolf, which billed itself as a "wildly growing Atlanta publisher of science fiction, fantasy, horror and roleplaying games," advertised for a trade show/convention exhibits manager, and for a southeast book and game sales rep, in recent issues of *Publishers Weekly*.

In the UK, Dragon's World advertised in *The Bookseller* for a non-smoker to edit

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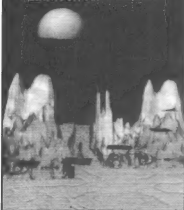
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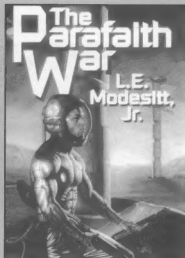
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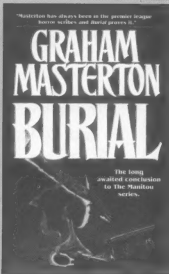
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books including those in the company's fantasy illustration list.

Publishers Weekly advertised in November for book reviewers in a variety of genres, including SF. "Mature, experienced book reviewers... must be able to assume a regular commitment," the ad notes. Send resume and recent clips to *Publishers Weekly/Weekly Exchange*, Box PW-00312, 249 West 17th St., New York NY 10011.

Library Journal, PW's sister publication, also advertised for someone to review 10-15 SF books per month. It's possible the position is still open. Query *Library Journal* Book Reviews, Barbara Hoffert, Managing Editor, 249 West 17th St., New York NY 10011, fax (212) 463-6734.

Magazines

Aboriginal SF isn't dead; a new issue is planned for next Spring, reports once and current editor Charles Ryan, who has received new financial backing. In addition, others will be assuming the Publisher's chores. Ryan's personal problems, including the hospitalization of a close family member, continue to occupy much of his time; in recent months he also changed jobs, further complicating the resurrection of the magazine.

Inphobia, formerly *White Wolf Magazine*, has ceased publication, with subscribers to be compensated by WW.

Boox, a British magazine promoting reading to teenagers, mostly written by teenagers, is being launched by Well World Reading with the backing of three library authorities. The first issue includes articles about fantasy and graphic novels, a review of Stephen King's *Nightmares and Dreamscapes*, an explanation of how Terry Pratchett got his job, and much other material. For information, contact Miranda McKearney on (016) 286 5102.

Small press magazine *Random Realities* ceased publication following its 8th issue.

Likewise, *Helio-centric Net*, a quarterly, ceased publication with its 16th issue. It will be replaced by an annual. For information, contact Three-Stones Publications, Box 68817, Seattle WA 98168.

Also, small press publishing empire Galaxy Publishing has expired, taking with it *Alternate Realities*, *Small Worlds* and other planned publications.

"Fangs for the Memories: Vampires in the Nineties" by Candace R. Benefiel, an overview of current vampire novels and nonfiction, appeared in the May issue of *The Wilson Library Bulletin*, itself now deceased. For additional information about the subject, E-mail the author at "candace@tamvm.tamu.edu".

Bookselling

Houghton Mifflin and Penguin USA have settled out of court with the American Booksellers Association over the ABA's lawsuit, initially against five publishers, which charged them with discounting terms advantageous to larger—read chain—booksellers. The settlement means that a majority, three out of five, have settled their differences. Among terms Penguin USA agreed to are a flat discount of 46% to all

retailers ordering a minimum of 10 copies of all assorted trade lines, while free freight on shipments remains in effect. Higher discounts for nonreturnable copies and easier access to co-op advertising and retail display allowances are also part of the deal. Penguin's agreement, just days after Houghton Mifflin settled, includes a payment of \$450,000 to the ABA for unspecified "costs and fees." It should allow the company the save face and once again exhibit at the annual ABA convention. Because of the lawsuit, Penguin USA and thus the Roc Books imprint and distributed line DAW Books were absent from the 1995 convention.

Capital City Distribution signed an exclusive comic book store distribution agreement with TSR; it also has exclusive agreements with Kitchen Sink and Viz. This follows the exclusive distribution agreements reached by Heroes World with its new owner Marvel Comics, and Diamond Comics with DC, Image, Dark Horse and Acclaim, during a period of upheaval and change in the direct comic distribution market.

Carroll & Graf is now represented in the UK by Worldwide Media Services, with distribution by Biblos.

The Berkley Publishing Group is now distributor for Dark Horse Comics, which has been very active in acquiring licenses to publish graphic versions of various SF films.

Ballantine Books offered retailers and wholesalers special credits of \$6.85 for copies of *Belgarath the Sorcerer* by David and Leigh Eddings, lowering the retail price to \$12.95 from \$25.95, and \$2.86 on copies of *The Belgariad #1* by Eddings, lowering the cover price from \$29.95 to \$12.95, for copies of the books sold between November 13th and December 31st, 1995, a practice commonly called "reimbursement in place."

Awards

The best SF books of 1995, selected by the editors of *Publishers Weekly*, are *Legacy* by Greg Bear, *Door Number Three* by Patrick O'Leary (both Tor), *Sailing Bright Eternity* by Gregory Benford, *The Diamond Age* by Neal Stephenson (both Bantam Spectra), *Four Ways to Forgiveness* by Paskula K. Le Guin (HarperPrism) and *Yusquale's Angel* by Paul J. McAuley (AvoNova). The list appeared in the November 6th PW.

Reusing Old Graves by D. Davies and A. Shaw, co-published by the Dartford (UK) local government and legal firm Shaw & Sons, won the Diagram Group Prize for the Oddest Title of 1995, reports Britain's *The Bookseller*. Among titles considered for the prize—a vintage bottle of champagne to Judith Seaman of the Royal Engineers Technical Information Centre, who brought the title to the contest's attention—were: *Rats for Those Who Care*; *Our Vampires, Ourselves*; *Blago Bung Blago Bung Bosso Fatata*; *Virtual Reality: Exploring the Bra*; *The Handbook of Mouse Mutations with Skin and Hair Abnormalities*; *Cannibalism and The Common Law*; *A Victorian Yachting Tragedy*; and *A Social and Economic History of Margarine*. Among many other titles.

Exhibits

Artwork by Ed Emshwiller will be on display at MiniCon 31, to be held the weekend of April 5th at the Radisson Hotel South in Bloomington MN. Emshwiller, who died in 1990, is the convention's Artist Guest of Honor. A major display of original artwork by him, from the extensive collection of Chicago's Alex and Phyllis Eisenstein, will be mounted at the convention. Interest in Emshwiller has been mounting since SFC began to reprint his cover artwork a few years ago. Registration for the convention is \$30 until February 4th, when it jumps to \$60. See SFC's Convention Calendar for complete membership information, or call (612) 333-7533.

A first edition of Bram Stoker's *Dracula* is among many other novels on display at the New York Public Library's "Books of the Century" exhibit in the Third Floor Galleries of the Main Building, 42nd Street and Fifth Avenue, through July 13, 1996. The exhibit includes more than 150 titles which have influenced or interpreted the times and provided pleasure or enlightenment in the 100 years since the NYPL was founded. Also on display in the Third Floor Gallery are 13 drawings by Charles Addams, part of a rotating display, "Flights of Fancy," through March 2, 1996. Exhibit hours are 10-6 Mondays and Thursdays-Saturdays, 11-6 Tuesdays and Wednesdays. Call (212) 869-8089 for additional information.

Organizations & Conferences

Jeanne Cavelos, founding editor of *Dell's Abyss* horror imprint, plans a summer fantasy writing workshop, "Odyssey," to be held June 15-28 at New Hampshire College, Manchester NH. For information, send an SASE to "Odyssey," 316 Perley Road, Franconstown NH 03043, or call/fax her at (603) 547-3530.

The SF Foundation's Collection at the University of Liverpool recently acquired papers by Brian Aldiss, and has received a grant from the Higher Education Funding Council of England, under which Dr. Paul Watry, assisted by Peter Johnson, will catalogue the collection with an eye toward making it accessible on-line. Also, the UL MA in SF program doubled the number of students in its MA in SF Studies program,

NEWS CONTACTS

Please phone, fax or E-mail
news items to SFC —

To Andrew Porter at
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In the UK, to Stephen Jones—
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In this nightmare world without a future, two scientists are drafted into a top-secret U.S. government program involving a strange realm of

physics that is being uncovered following new insights to the fundamentals of quantum mechanics. The concerns of the authorities in charge of the project are purely pragmatic and focused on the present: to give the nation's political leaders an astonishing means of gaining access to information not ordinar-

ily available, in an effort to restore the balance against material odds that are hopeless. But the scientists join others on the project to form a small maverick group, working secretly on their own in pursuit of a vision they have glimpsed of a universe staggeringly vaster than anything previously imagined, made up of

worlds where history takes every course conceivable, where the wars of the twentieth century were fought in curiously different combinations with different outcomes...

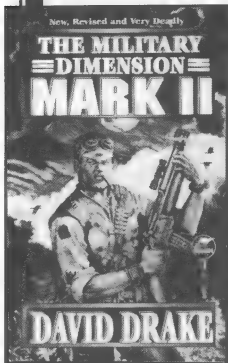
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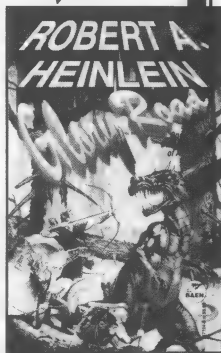
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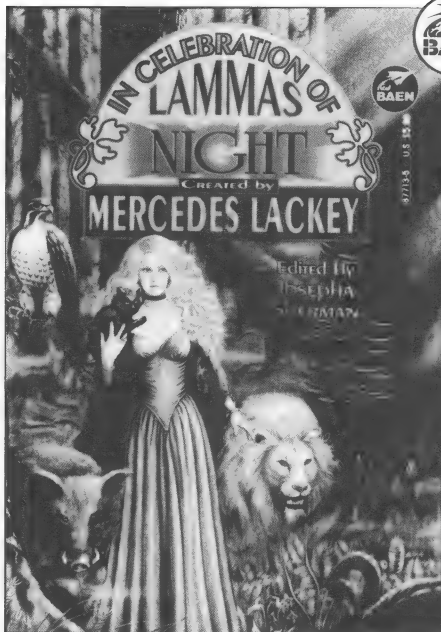
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Edited by **JOSEPHA SHERMAN**

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Auctions

For sale for £100,000 (about \$158,000) is the entire author's archive of John Wyndham Parkes Lucas Beynon Harris, better known as John Wyndham. The collection of material, offered by Barry R. Levin SF and Fantasy Literature—whose offer of Poppy Z. Brite books infused with the smell of burning human flesh made headlines around the literary world—includes the original typed manuscript for *The Day of the Triffids*, and much else besides. Interested parties should contact Levin at (310) 458-6111.

New York City's New-York Historical Society, under extreme financial pressures, has scheduled a second auction of material from its collection, to be conducted next March by Swann Galleries. They are estimated to bring in \$500-700,000, much less than an earlier, bitterly contested auction of paintings from the collection, which raised \$17 million, but failed to halt continued drains on its resources. Among 13 categories of goods to be offered are "130 comic and science fiction books," plus 19th and 20th century children's books and much other material.

Info Autobahn/Websites

GENIE, the on-line service used by hundreds of SF, fantasy and horror professionals (including SFC's Andrew Porter), is for sale. General Electric announced in mid-November that the service, which generates a bare 5% of the total income of its General Electric Information Services (GEIS), no longer fits with its other businesses. According to GENIE Online Services acting president Horace Martin, "Our decision was based on a desire to focus on GEIS' main mission—to provide business productivity solutions to businesses around the world. In 1995, GEIS invested in GENIE with a new graphical interface, multi-player game offerings, faster access, and simplified pricing. We believe GENIE presents a good fit within a company whose main focus is the consumer market." GENIE has closed categories for SFWA and HWA, the latter of which was instrumental in the "revolution" which swept the previous administration from office. By offering "free-flags" to professionals, GENIE's thousands of SF, fantasy, fan, gaming and convention topics attract still more members, as professionals roam through topics at will. Should GENIE be sold, or just closed down, as seems increasingly likely, where all its members would go for the rapid exchange of messages in forums for professional and specialized interests, is unclear.

The Wilson Library Bulletin, which breathed its last as a physical magazine earlier this year, has been replaced by a web-site: "http://www.hwwilson.com/de fault.HTML".

Spike MacPhee, formerly owner of the Cambridge, Mass., bookstore "Million Year Picnic" and now with One World Network (OWN), is offering "free" World Wide Web home pages to SFWA and HWA members. For information, contact him at "Spike R. MacPhee, spiker@oneworld.net" or "sweb weaver@oneworld.net".

Del Rey Books sites have been established on a number of specific services, including GENIE, CompuServe, AOL and Delphi. The E-mail address is "Delrey@random house.com" and the website is "http://www.randomhouse.com/delrey". More publishers are setting up websites, including Baen Books, at "http://baen.com", and Putnam Berkley, with an elaborate bookstore offering dozens of titles which can be sampled and ordered. More titles will be added every month, at "http://www.putnam.com/putnam". San Francisco's Permeable Press, which will be publishing Lance Olsen's *Time Famine* next year, is at "http://www.armory.com/~jay/permeable.html".

Even more home pages for various authors [prefixes in all cases are "http://www"]: Robert J. Sawyer, "greyware.com/authors/sawyer"; John Stith, "never end.com/~jestith"; Michael Johnson, "greyware.com/authors/MCJ"; Jeanne Kalogridis, "opa.com/Covenant"; Michael Kube-McDowell, "greyware.com/authors/K-Mac"; Elizabeth Engstrom, "greyware.com/authors/elizabeth_engstrom"; and, lastly, Kevin J. Anderson and Rebecca Moesta, whose "aimnet.com-wordfire" was named among the top 5% of lively, useful and fun sites on the Net by *Point Survey*.

A website for those in British publishing, "http://www.epub.co.uk/books-1" is being hosted by ePublishing, with various aims including becoming a source for the e-mail addresses of all people in the UK book trade. For more information, contact Books c/o ePublishing, 9 Lakesmere Close, Kidlington Business Centre, Oxford OX5 1LG, "books@epub.co.uk".

Check out horror material at "http://www.primenet.com/~dloucks/hplpage.html".

Media

Sara Karloff, daughter of film star Boris, who died in 1969, plus Bela Lugosi Jr. and Ron Chaney, son of Lon Chaney Jr., have been campaigning for several years for postal stamps honoring their forebears. Karloff said about fans of her father's films, "It is important for them to be able to share their remembrances. They enjoy telling me the things they wished they could tell my father."

Franklin Spier, the ad agency used over the years by many book publishers, has formed The Spier Group, to represent media and entertainment companies. The group has started with four clients, including Capital Cities/ABC, for whom it's doing the opening credits for a soap opera, "The City."

The New York Shakespeare Festival's Central Park production of *The Tempest*, headlined by Patrick Stewart, formerly of *Star Trek*, began a limited Broadway run on October 10th; the transfer was contingent on

signing Stewart for the 12 week run. Tickets went on sale in September, and promptly sold out. The last time one of the Shakespeare Festival's productions moved to Broadway was 1972.

BookNet, a basic cable TV service which is inching toward reality, has named former *Time* editor Burton Pines president and chief operating officer. BookNet, founded by E.L. Doctorow and others, hopes to be broadcast starting in October 1996. The 24-hour service will feature interviews, discussions of books in all genres, and direct sales of books to viewers. For information, contact BookNet, 45 Rockefeller Plaza, 20th fl., New York NY 10111.

December Birthdays

Charles Finney, 12/1/05; Jerry Sohl, 12/2/13; Brian Lumley, 12/2/37; Doug Beason, Leigh Strother-Vein, 12/3/53; Tony Cvetko, 12/3/54; Ian Wallace, 12/4/12; Bill & Dick Glass, 12/4/45; Richard Lynch, 12/4/49; Walt Richmond, 12/5/22; Betsy Wohlheim, Susan Palermo, 12/5/51; Susan Rothman, 12/5/54; William P. McGovern, 12/6/21; Ted Pauls, 12/6/42; Leigh Brackett, 12/7/15; Tom Galloway, 12/7/60; John Morrissey, 12/8/30; Lise Eisenberg, 12/8/56; Steve Fahnstahl, 12/9/47; Curt Stubbs, 12/9/48; Nicki Lynch, 12/9/52; George McDonald, 12/10/1824; Fred Patten, 12/11/40; Ralph Roberts, 12/11/45; Ken Fletcher, 12/11/46; Ken Ozanne, 12/12/41; Paul Novitski, 12/12/50; Timothy Lane, 12/12/51; Joan Verba, 12/12/53; Toni Weisskopf, 12/12/65; Shirley Jackson, 12/14/19; John Baxter, 12/14/39; Edward Lewelwyn, 12/15/17; John Sladek, 12/15/37; Harry Hopkins III, 12/15/55; Leslie Smith, 12/15/58; Arthur C. Clarke, 12/16/17; Philip K. Dick, 12/16/28; Norm Metcalf, 12/16/37; Steve Forty, 12/16/48; Alexander Bouchard, 12/16/56; Lex Nakashima, 12/16/60; Jack Chalker, 12/17/44; J.R. Madden, 12/17/50; H.H. Muro, 12/18/70; Alfred Bester, 12/18/13; Walt Daugherty, 12/18/16; Sterling Lanier, 12/18/27; David Hulan, 12/18/36; Fran Skene, 12/18/37; Michael Moorcock, 12/18/39; Steven Spielberg, 12/18/47; Harry Warner Jr., 12/19/22; Lee Pelton, 12/19/49; David Chalker, 12/19/81; Tom Boardman, 12/20/30; James Sallis, 12/21/44; Lenny Bales, 12/21/46; David H. Keller, 12/23/1880; Fritz Leiber, 12/24/1910; Dan Morgan, 12/24/25; Ray Beam, 12/24/32; Joseph T. Major, 12/24/54; Rod Serling, 12/25/24; Bill Fesselmeier, 12/26/47; Perdita Boardman, 12/27/31; Fred Lerner, 12/27/45; James E. LaBarre, 12/27/59; George Zebrowski, 12/28/45; Charles L. Harness, 12/29/15; Sam Long, 12/29/45; David L. Travis, 12/30/35; Avedon Carol, 12/30/51; Bob Shaw, 12/31/31; Marcia Starke, 12/31/53.

January Birthdays

Chesley Bonestell, 1/1/1888; Seabury Quinn, 1/1/1889; Ella Parker, 1/1/18; Robert Nathan, 1/2/1894; Isaac Asimov, 1/2/20; Bill Broxon, 1/2/27; Charles Beaumont, 1/2/29; Patrick Nielsen Hayden, 1/2/59; J.R.R. Tolkien, 1/3/1892; Doris Pitkin Buck, 1/3/1898; Mark Owings, 1/3/45; Ruth Kyle, 1/4/30; Ramsey Campbell, 1/4/46; Tom Digby, 1/5/40; S. Fowler Wright, 1/6/1874; Eric Frank Russell, 1/6/05; Jeanne Porter, 1/6/77; Algernon D'Amassa, 1/6/71; Barbi Johnson, 1/7/23; Graham Stone, 1/7/26; Gene DiModica, 1/7; Dennis Wheatley, 1/8/1897; Greg Ketter, 1/9; Algis Budrys, 1/9/31; Elizabeth Anne Hull, 1/10/37; George Alec Effinger, 1/10/47; Jerome Bixby, 1/11/23; Geoffrey Hoyle, 1/12/41; Seth Reidbrat, Bill Higgins, Paula Lieberman, 1/12/54; Clark Ashton Smith, 1/13/1893; Ron Goulart, 1/13/33; Kenneth Blumer, 1/14/21; Joseph L. Green, 1/14/31; Arthur Byron Cover,

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Fandom

The 1996 Down Under Fan Fund (DUFF) race, which will bring an Australian fan to the World SF Convention in Los Angeles, is open with three candidates. Nominees are Stephen Deadman, Danny Heap and Perry Middlemass. DUFF, organized in 1972, sends Australian/New Zealand fans and their counterparts in North America to conventions on the opposite side of the world in pretty much alternate years. The voting deadline is April 15th and is open to those active in SF fandom since before January 1995. Contributions with voting are augmented by donations, auctions, and sales of fanzines. For a ballot, send an SASE to the administrators, Roger & Pat Sims, 34 Creekwood Square, Cincinnati OH 45246; in Australia, Alan Stewart, Box 222, World Trade Centre, Melbourne, Victoria 3005.

An AussieCon/AussieCon Two Memory Book, edited by Jean Weber and published for the AussieCon Reunion Convention in September, is available, with proceeds to the Australia in '99 Worldcon bid. Curiously, it starts out with an ad one Andrew Porter put in the first AussieCon program book (reset by the committee, rendering "LunaCon" as "Laucon") and goes uphill from there. Lots of good memories for those who were there, or would have liked to be there (Porter couldn't afford it, either time—but hopes to get there in 1999). The 56pp large format copiously photo-illustrated assemblage is \$A13 inside and \$A15 or equivalent outside Australia. Make Aussie, US or Sterling checks payable to Eric Lindsay and mail to Jean Weber, 7 Nicoll Ave, Ryde NSW 2112, Australia.

Speaking of 1999, the only bid we know of is for AussieCon, with the convention to be held in Melbourne. Pre-supporting memberships are \$10 in the USA from Dick & Leah Smith, 410 West Willow, Prospect Heights IL 60070; £5 in the UK from Martin Hoare, Pangolin Systems, 45 Tilehurst Road, Reading Berks RG1 7TT; or \$A10 from Eric Lindsay, 7 Nicoll Ave, Ryde NSW 2112, Australia. Votes will be counted at LACon III; pre-supporters must join that convention in order to vote.

After editing 77 issues of *BCSFazine*, the clubzine of Vancouver's West Coast SF Association, R. Graeme Cameron stepped down with the zine's 269th issue, passing on the keyboard to John Wong. Also retiring

from the zine: Stan G. Hyde, whose column "The Light-Hearted Vituperator & Jolly Reviler" provided lots of always interesting reading about model kits and many other topics. Both fans plan to spend a lot more time writing professionally.

Dallas's Mel White is recovering from a house fire which did \$100,000 in damage; with the help of local anthropomorphic and other fans, he expected to be back in the rebuilt house by the end of the year.

First came The Great Staple War, a bit of silliness in fanzine fandom back in the 30's. Now, the mundane world repeats fandom's foibles. The Post Office complained when Chicago's Pioneer Press Newspapers used two staples to hold its publications together. The company's tabloid weeklies, some over 90 pages, had lots of inserts which the P.O. felt might have otherwise been mailed individually—making more profit for the P.O. Pioneer Press was forced to spend thousands of dollars to retrofit its binding equipment to handle only one staple. The issue was finally solved by the inclusion of a rider to a Postal appropriations bill, granting relief to newspapers which are stapled.

Trends

A bacterium that can reassemble its chromosomes after they've been fractured into hundreds of pieces by intense radiation has been reported in the journal *Science*. *Deinococcus Radiodurans* ("terrible berry that withstands radiation") can survive radiation more than 3,000 times as great as a lethal dose for humans, reassembling its chromosomes in several hours. Five distinct species of the bacterium have been found so far, all in strange places: in elephant and llama feces, in some Swedish underwear, in Antarctic rocks and in water tanks used as shielding from Cobalt-60. The bacterium have been suggested as good candidates for the "panspermia" theory, under which spores or bacteria drifting through space settled to Earth billions of years ago, colonizing the planet with life.

Us Versus Them

Eric Davin, battling the FBI for nearly a decade for thousands of pages of files about the Workers Alliance of America—whose first president in the 1930's was David Lasser, at one time editor of Hugo Gernsback's *Science Wonder Stories*—won a round when a 3-judge panel of the 3rd US Circuit Court of Appeals overturned an earlier ruling in favor of the FBI. Justice Department lawyers are unsure whether the FBI will ask for a ruling by the full 15-judge panel, or appeal the case to the Supreme Court. Davin first asked for the papers when he was working on a doctorate at the University of Pittsburgh; the FBI's refusal to turn them over sparked the case, which may have Freedom of Information Act ramifications.

The Nevada State Assembly passed a bill renaming State Highway 375 "Extraterrestrial Alien Highway," commemorating the many UFO sightings there—possibly because it borders where the Stealth bomber was test flown. However, the measure was killed by the State Senate transportation committee. According to state senator

William R. O'Donnell, "No one showed up to testify" about the bill. "There was no input from any aliens," he added.

Some things transcend generations. Incorrect spellings of Samuel R. Delany's name (as Delaney) have now popped up in spellings of his aunt's names: "...the Delaney (sic) sisters..." appeared in a recent *New York Times*. We're still waiting for a collaborative novel by Samuel R. Delaney and Fredrick Pohl (double sic).

Other Stuff

Murdered horror film director Al Adamson, whose obituary ran in these pages, was director of ten films from 1967 to 1978, whose titles, supplied by resident horror guru Stephen Jones, were *Blood of Dracula's Castle* (1967), *Horror of the Blood Monsters*, *Five Bloody Graves*, *Blood of Ghastly Horror* (all three 1970), *Brain of Blood* and *Dracula Versus Frankenstein* (both 1971), *Cinderella 2000*, *Doctor Dracula and Nurse Sherri* (all three 1977) and, ironically, *Death Dimension*, his last film, in 1978. Is there a moral, or a message, in there somewhere?

AUTHORS & EDITORS

Personnel Changes

At Tor Books, Kim Howze is a new assistant to the publisher, giving Tom Doherty two assistants, to go with his two air conditioners. Also, Jennifer Marcus has been named director of publicity, replacing Natalie Farsi, who moved to Prodigy; Penny Davis is the new director of advertising and promotion, replacing John del Gaizo. Also, Donald Keller left Tor to freelance; he has been replaced by new assistant editor Nicole Sudberg.

Margaret Clark, formerly *Star Trek* comics editor at DC Comics, joined Pocket Books as graphic editor for ST material.

Kate Farquhar Thomson was named publicity director for Random House UK's Arrow Paperbacks, and for the Legend SF

Agents Martha Millard and Ralph Vicinanza appear in the first of several photos—taken at the SFWA Authors/Editors Reception held November 20th at New York City's St. Moritz Hotel—which illustrate this issue's "Authors & Editors" (and, obviously, Agents) section.



imprint.

Lisa Feerick has been named vp of sales and distribution at LA's Filmopolis Pictures, formed by the merger of Filmhaus Releasing and CEG Worldwide Productions. Feerick, formerly with *Analog* and *Asimov's SF*, is also a contributor to *Film Threat* and *Cult Movies Magazine*.

Alexandra E. Honigsberg is now represented by agent Ben Camardi at the Harold Matson Co.

Leigh Grossman, prepress production supervisor at Avon Books, has left the company to open Swordsmith Productions, an editorial and production service company. Contact him at 43 Firetower Rd, Pomfret Center CT 06259, phone/fax (860) 974-2774, "L.Grossman@Genie.com".

Richard Curtis offers SFC not *The Holy Grail*, but rather a serving of peanuts.



Activities

You can hear the voice of artist **Laura Brodian Freas** on the air Sundays in San Francisco, where she announces classical music programs on KKHI (100.7 and 100.9 FM) from 10am-4pm. And if you're flying on Delta Airlines, she's the voice identifying what's playing on Delta's in-flight classical music programs on Channel 12.

All reading, all singing. Read **Michael Kube-McDowell's** books, and listen to his music. "First Contact," an album by The Black Book Band (DR-10011 on Dodeka Records), recorded live at various mid-western SF conventions during the group's "Brain Weasel Tour" during 1994, was released in October. There are 11 tunes on the cassette, 14 on the CD. MKM plays acoustic guitar, occasional lead guitar, viola, and keyboards; the group also includes Gwen Zak on bass, Drs. Barry and Sally Childs-Helton, and Mary Ellen Wessels. MKM is also at work on a collaboration with **Arthur C. Clarke**, *Trigger*, for Bantam Spectra.

Belated indirect egoboo from **Isaac Asimov** for SFC's publisher, **Andrew Porter**. In a letter to **Frederik Pohl** from 3 January 1983, on page 104 of *Yours, Isaac Asimov*, edited by the recently deceased **Stanley Asimov** [Doubleday, Dec95], Isaac says, "I read the new issue of [Porter's]

Starship and turned first to your column because (I'm not sure I want to say this) I love your columns and consider you the best writer about s.f. there is. (I know I don't want to say this.) I think you're better in this respect than I am—by far." **Frederik Pohl's** "Pohlemic" columns from *Algo/Starship* and SFC will eventually be a book from Algo Press.

What do **Frank Herbert's Dune** and **Newt Gingrich** have in common? They were both mentioned in a 1984 **Garry Trudeau** *Dooniesbury* comic strip, in which Rick and Joanie haven't fully recovered from the traumatic re-election of Ronald Reagan. As Rick says, "...What if one day my kid wakes up in a country run by Newt Gingrich?" Joanie replies, "By a what?" and Rick says, "Newt Gingrich," to which Joanie comments, "Sounds like a creature from 'Dune'." Trudeau now says he threw

in the name because it sounded funny. "The idea that such a loony tune would come to power was too preposterous even to consider." At the time, Gingrich, only in the House of Representatives for five years, thanked Trudeau for the mention, noting that he was honored to be linked to **Herbert's Dune**.

Tad Williams, now returned to the sunny climes of California with his (publishing) war bride **Deborah Beale**, was among many authors profiled in Volume 146 of Gale Research's *Contemporary Authors*, (partially) subtitled "A Bio-Bibliographical Guide to Current Writers in Fiction..."

British authors **Anne Gay** and **Stan Nicholls** are to wed the first week in April.

Susan Casper's son **Christopher**—who it seems just yesterday was a teenager rushing around at Philcon—has somehow grown up, gotten married and made her a proud grand-

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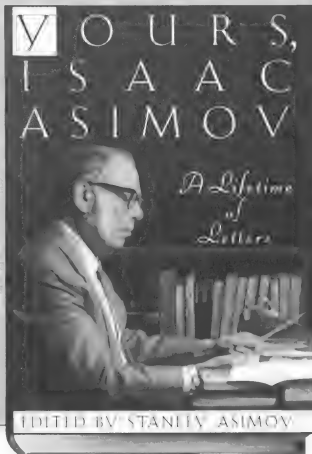
open countless new windows on the inimitable Asimov's celebrated genius, wit, and charm. Correspondents include Newt Gingrich ("Place yourself above partisan politics"), Stephen King ("I get a bestseller about as often as you don't get one"),

Linus Pauling, Woody Allen, and many more—a trove of "Asimoviana" reflecting, as he observed, "thoughts and feelings that are sometimes hard to say out loud."

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HarperPrism editor (formerly assistant editor) Caitlin Blaisdell, left, and new administrative assistant Noelle LaCorbiniere.

mother. Casper notes that Tyler Harrison Amelio Casper was born October 11th, weighing 8 lbs. 5 oz., measuring 21". How's it feel being a grandmother? "It feels great!" Casper told SFC.

Stephen King lent his support to forces opposed to a Maine civil-rights referendum which would have nullified and prohibited local laws which protect homosexuals from discrimination. King commented that votes for the bill would "go against everything I believe in." The referendum failed to pass, in the November vote.

A long, interesting, interview with **Ursula K. Le Guin**, "I Am a Woman Writer: I am a Western Writer," by William Walsh, ran in the Summer/Fall issue of *The Kenyon Review*. It ranges across many facets of her career, and though it doesn't focus on specific books, it's certainly worthy of being reprinted by someone in the SF field. Copies of the issue are \$11 from *The Kenyon Review*, Gambier OH 43022.

Editor and influential early fan **Robert A.W. Lowndes**, who recently turned 79, has moved from his apartment in Hoboken, New Jersey, into a nursing home.

Short Fiction Sales

Don D'Amassa sold "Getting with the Program" to *Pirate Writings*, "Dark Providence" to *Return to Lovecraft Country*, a small press anthology edited by **Scott David Aniolowski**, and "Thoracic Park" to *Analog*, which also bought **Bud Webster's** "The Three Labors of Bubba."



Ralph Vicinanza, left, with client Paul Witcover.

Adam-Troy Castro sold "Suds" and "The Second Time Around" to *A Horror Story* A Day, "Neither Rain Nor Sleet" to *Fantasy & Science Fiction*, and "Just a Couple of Highly Advanced Weapons Tucked Away Behind the Toilet Paper" to *Science Fiction Age*.

Robert Rogoff sold "Yellow Sport Coats" to *Crank!*

Electronic Sales

Omni On-Line bought "The City of God" by **Gardner Dozois** and **Michael Swanwick**, as their December novella.

Media Sales

Eleanor Wood, working with Hollywood agent **Joel Gotler**, sold an option on **Robert A. Heinlein's** *The Moon is a Harsh Mistress* to Dreamworks, and an option on Heinlein's *Glory Road* to **Patricia Green**. Meanwhile, **Joel Silver** Productions, which earlier optioned **Lois McMaster Bujold's** *The Warrior's Apprentice*, is now in active development on the project.

Richard Curtis sold *Ignition*, a techno-thriller by **Kevin J. Anderson** and **Doug Beason**, to Universal Pictures in Hollywood for \$400,000—with options which could up the price to \$750,000—via **Joel Gotler** and **Brian Lipson** of Hollywood's Renaissance Agency.

Lucius Shepard will create and write *Starlight Drive*, a monthly comic for DC; the deal was handled by **Ralph M. Vicinanza's** **Chris Lotts**.

Warner Bros. will do a full-length animated film, *The Quest for the Grail*, based on *The King's Damosel*, from 97-year old

author **Vera Chapman's** *The Three Damosels* trilogy, in a sale negotiated by **Lesley Hadcroft** at the Laurence Pollinger Agency. Hadcroft, meanwhile, is seeking a publisher to reprint the trilogy to coincide with the fall 1997 film release date.

Book & Novel Sales

Ace bought two more anthologies in the *Magic Tales* series, *Hackers!* and *Timegates!*, to be edited by **Jack Dann** and **Gardner Dozois**, and, via **Ralph Vicinanza**, *With This Planet* by **Connie Willis** and **Cynthia Felice**.

At Avon, **Jennifer Hershey** bought two mainstream historical novels by **Melanie Rawn** via **Russ Galen**, and two fantasy novels by **Martha Wells**. Avonova concluded an arrangement with the **Roger Zelazny** estate under which **Jane Lindskold** will finish *Donnerjack*, the first and now sole novel in a former 3 book series by Zelazny, and write *Lord Demon*, a Zelazny novel sold on the basis of an outline. Separately, Avonova bought three solo novels by Lindskold, the first two of which are *When the Gods are Silent* and *Raven Changer*; the third is untitled. Negotiations were handled by **Kirby McCauley** for the Zelazny estate, **Kay McCauley** for Lindskold. Avonova also bought a 3rd, 4th, and 5th novel in **Sharon Green's** *Blending* series via **Ricia Mainhardt**, in a deal which expanded on the solo novel sale reported last issue; *Heritage*, a three book military SF series by **Bill Keith**, via **Ethan Ellenberg**; and *Ash* by **Mary Gentle**, via **Chris Lotts** of **Ralph M. Vicinanza Ltd.**

Baen bought reprint rights to **L. Sprague de Camp's** *Lest Darkness Fall* and his *Reluctant King* trilogy, *The Goblin Tower*, *The Clocks of Iraz* and *The Unbeheaded King*, and to **Jack L. Chalker's** *Change-winds* trilogy, all from agent **Eleanor Wood**.

Anne Groell at Bantam Spectra bought *Ferman's Devils* and an untitled sequel by **Joe Clifford Faust** via **Joshua Bilmes**; **Tom Dupree** bought *Noir* by **K.W. Jeter**, due after *Jeter's* *Bladerunner 3*, via agent **Russ Galen**.

Carroll & Graf bought two **August Derleth** Cthulhu mythos books, entitled *Mask of Cthulhu* and *Trail of Cthulhu*, both incorporating various stories, via **Joshua Bilmes**.

DAW Books bought *Season of Storms* by



Left to right, editor, author and translator **Michael Kandel**, **Michael Swanwick**, and *Playboy Magazine* fiction editor **Alice K. Turner**.

"...one of the finest fantasy writers to emerge during the past decade."

—*Out of This World Tribune*

"Cleverly crafted and fun to read, the genies' high jinks are thoroughly entertaining."

—*Publishers Weekly*

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**BOOKSELLERS
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—Lisa Prolman,
VOYA

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—Sally Estes, *Booklist*

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Left to right, Charles Platt, HarperPrism's John Silbersack, and Jack Dann.

Ellen Foxe, second in the *Summerland* series; anthologies *Phantoms of the Night*, edited by Richard Gilliam and Martin H. Greenberg, and *CatFantastic 4*, edited by Andre Norton and Greenberg. Also, *The Book of Water*, second in *The Dragon Quartet* by Marjorie Kellogg; and *Storm Breaking*, the concluding volume of Mercedes Lackey's *Mage Storms* series.

Del Rey, which already acquired *The Waterborn* by Greg Keyes via Richard Curtis, has bought four new books, consisting of an alternate universe trilogy, *The Age of Unreason*, and a stand-alone fantasy, *Footsteps in the Sky*. Total price for the new package is in the 6 figures. Del Rey also bought two untitled sequels to *Genellan: Planetfall* by Scott G. Gier.

The UK's Dragon's World will publish a book of artwork by Karl Kofoed.

Donald I. Fine bought *Crota*, a horror novel by Owl Goingback, via Andrew Zack.

At HarperPrism, Chris Schelling bought *Herwood* by Paul Witcover via Ralph Vicinanza, who also sold HP three Terry Pratchett novels, *Interesting Times*, *Maskerade*, and *Words in the Head*; also *Ares and Titan* by Stephen Baxter. Caitlin Blaisdell bought US rights to *Legacies* by Alison Sinclair, a first novel originally published by Millennium in the UK.

Pocket Books bought *Assignment Eternity*, an ST Classic novel, and *Paradise*, an ST Voyager novel, both by Greg Cox via Russ Galen. Pocket also bought *The Joy Machine*, an adaptation by James Gunn of a story by Theodore Sturgeon, originally done for the first *Star Trek* series.

Prima Publishing bought Mel Odom novelizations of two computer games, *Angel Devoid* and *Clive Barker's Hellraiser*, via Ethan Ellenberg.

John Jarrold at Random House/Century UK bought an untitled authorized Gerry Anderson biography by Stan Nicholls, based on an unpublished manuscript by the late Simon Archer, via the Judy Martin Literary Agency; also, UK rights on *The Waterborn* by Greg Keyes, via sub rights director Amy Victoria Meo of Richard Curtis Associates; and three books by Maggie Furey, the first of which is *Diamarra*, final book in the *Artefacts of Power* series, via agent John Parker of MBA.

Gordon Van Gelder at St. Martin's Press

bought *Lunatics*, a fantasy by Bradley Denton, via Matthew Bialer of the William Morris Agency, and *Modern Classics of Fantasy*, edited by Gardner Dozois, via Virginia Kidd.

Scholastic Press/Point Fantasy's Julia Moffatt bought *The Nightshade Chronicles*, a fantasy trilogy by Stan Nicholls, first novel *The Book of Shadows*, via the Judy Martin Literary Agency.

Greg Cox at Tor Books bought a three book series with the overall title *The Abductors*, by Jonathan Frakes via Martin H. Greenberg, and *Fragments*, a psychic horror by James F. David via Carol McCleary of the Harvey Klinger Agency. Patrick Nielsen Hayden bought a novel, *Affinity*, and an untitled short story collection by John Barnes (possibly the same works under different titles just sold to the UK's Millennium Books?), from agent Ashley Grayson, who sold Tor's *Delia Sherman* an untitled first fantasy novel by Brenda Clough. David Hartwell bought a first SF novel by Candace Jane Dorsey, tentatively entitled *Book of Essa*. And James Frenkel bought reprint rights to *True Names* by Vernor Vinge for a larger work incorporating scientific essays by numerous scientists, via Sharon Jarvis. Tor also bought *Ignition* by Kevin J. Anderson and Doug Beason for \$150,000, with possible options bringing the price up to \$250,000, via Richard Curtis. The book will be a Forge hardcover and a Tor paperback.

Warner Aspect bought an untitled novel by ST:TNG's LeVar Burton.

Foreign Rights

Eleanor Wood sold Spider Robinson's *Stardance* to AST in Russia, which also bought Michael Flynn's *Nanotech Chronicles*, including "Melodies of the Heart"; Mike Resnick's *Oracle* trilogy; Chris Claremont's *Night Flight*, *Grounded* and *Sundowner*; Lois McMaster Bujold's *Mirror Dance* and *Barrajar*; and Jack Chalker's *Midnight at the Wells of Souls*. In Japan, Wood sold Bujold's *Shards of Honor* and *Barrajar* to Sogensha.

Joshua Bilmes sold Simon R. Green's *Mistworld*, *Ghostworld* and *Hellworld* to Germany's Bastei.

Goldmann in Germany bought *Dragons of Summer Flame* by Margaret Weis and Tracy Hickman, *Siege of Darkness* and *The Cleric Quintet* volumes 1-3 by R.A. Salvatore, all from TSR; also, Salvatore's

The Sword of Bedwy volumes 1-3, published by Warner Aspect. Agent for all sales was Germany's Thomas Schlück.

Heyne in Germany bought *Algis Budrys's Hard Landing* via Schlück, for Writer's House, *Nomads of Gor* and *Assassins of Gor* by John Norman, also via Schlück, on behalf of the Carnell Agency, and *The Spirit Ring* by Lois McMaster Bujold, again via Schlück, this transaction for Eleanor Wood.

Jane Johnson at HarperCollins UK's Voyager imprint bought an untitled trilogy of *Farseer* novels by Robin Hobb, for 6-figures (£), via Ralph Vicinanza, who also sold *Oaths* and *Miracles* by Nancy Kress to Ravi Mirchandani at Penguin UK.

Japan's Hayakawa bought the Isaac Asimov collection *Gold* via Ralph Vicinanza.

Meulenhoff in the Netherlands bought *Nightlamp* and two older novels by Jack Vance; *Brightness Reef* and *The Postman* by David Brin; *Ringworld Throne* and two unnamed older novels by Larry Niven, all through Ralph Vicinanza, who also sold *The Assassin's Apprentice*, *Royal Assassin* and *Assassin's Quest* by Robin Hobb to Holland's Unibook.

Presses Pocket in France bought hardcover rights to Kim Stanley Robinson's *Blue Mars* via Ralph Vicinanza.

Sweden's Wahlstrom bought David Eddings's *Tamuli* trilogy, and the first two of Roger Zelazny's *Amber* books, again via Vicinanza.

Lastly, Wanwipha-Wanwisa in Thailand bought Stephen King's *Insomnia* via Ralph Vicinanza, marking the 25th language the book is being published in.

Book Club Sales

The SF Book Club bought *Tiger Burning Bright* by Marion Zimmer Bradley, Andre Norton and Mercedes Lackey (AvoNova); *Sandman: The Kindly Ones* by Neil Gaiman et al (DC Comics); *Magic: The Final Fantasy Collection* by Isaac Asimov (HarperPrism); *Magnificat* by Julian May (Knopf); *The Prince and the Pilgrim* by Mary Stewart (Morrow); *Star Trek: The Next Generation: Crossover* by Michael Jan Friedman (Pocket); *Far Futures* edited by Gregory Benford (Tor); and *Luthien's Gamble* by R.A. Salvatore (Warner).

The Last Roundup

Solis by A.A. Attanasio, published by HarperCollins, is Out of Print, as is *The Dune Trilogy Soundbook*, and the 5th and 6th *Twilight Zone* Collections, all from HarperAudio.

From Delacorte, the trade paperback editions of *The Ultimate Frankenstein*, *The Ultimate Witch* and *The Ultimate Zombie* are all OP, as is *Throat Sprockets*.

Doubleday's hardcover I. Asimov: *A Memoir* by Isaac Asimov, was declared OP as of November 27th.

OP Bantam hardcovers: *Batman: Knightfall*, *The First of God*, *Furious Gulf*, *Rama Revealed*, and *Star Wars: The Courtship of Princess Leia*.

Explore award-winner Jack Whyte's
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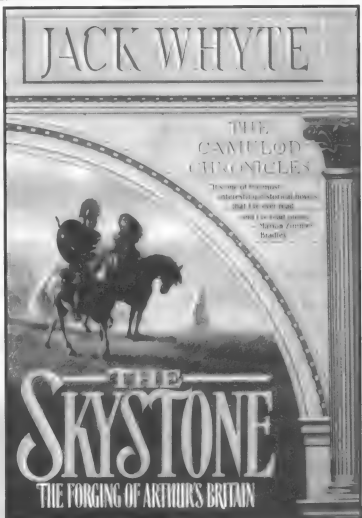
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OBITUARIES

Jack Finney

Author Jack Finney, 84, a resident of Mill Valley, Calif., died November 14th at Marin General Hospital in Greenbrae. Walter Braden Finney, better known to SF fans as Jack Finney, was born in Milwaukee in 1911. Unlike most SF writers, his early short stories appeared frequently in mainstream magazines like *Colliers* and *The Saturday Evening Post*.

Many of his novels were not genre fiction, although it is for those, particularly the thrice filmed and often imitated *The Body Snatchers*, published in 1955 and later retitled *Invasion of the Body Snatchers*, that he is best known. His story "The Third Level" first showed his interest in time travel, and his bestselling time-travel novel *Time and Again*, 1970, developed a cult following among the general public, especially New Yorkers, drawn to its painstakingly real descriptions of life in the city a century ago. A long-awaited sequel, *From Time to Time*, appeared earlier in 1995, 25 years after the first volume. It was far less of a critical success than the first volume, which transcended genre limitations, drawing critical praise and attention not normally accorded a work which in any other instance would be dismissed as science fiction.

Finney's best short stories include "Such Interesting Neighbors", "Of Missing Persons", "Something in a Cloud", "The Third Level", and "The Woodrow Wilson Dime", the last of which was later expanded into a novel. Other genre fiction included *Marion's Wall*, and two excellent collections, *The Third Level* and *I Love Galesburg in the Springtime*. Finney also wrote thrillers and humor, including *Good Neighbor Sam*, *Assault on a Queen*, *House of Numbers*, *The Night People*, and *Five Against the House*, many of which were made into major motion pictures.

—Don D'Amassa with Andrew Porter

Kingsley Amis

British author and iconoclast Sir Kingsley Amis, 73, died October 22nd at St. Pancras Hospital, London, following a fall early in the month in which he suffered crushed vertebrae. Born in 1922, Amis graduated from Oxford and became a noted British author with the publication in 1954 of his first novel, *Lucky Jim* and later *That Uncertain Feeling*. He was dubbed by critics as the foremost of the "Angry Young Men" of British literature. Although much of his early fiction consisted of contemporary mainstream work, his booklength essay on SF, *New Maps of Hell*, indicated his openness to genre fiction. His strongest SF novel is *The Alteration*, but there are SF elements in *The Anti-Death League* and *Russian Hide and Seek*. The best of his occasional short SF is "Something Strange". *The Green Man* is a topnotch ghost story, and *Colonel Sun*, written as by Robert Markham, was the first non Ian Fleming *James Bond* novel. Amis also edited the



Craig Shaw Gardner, with Mike Resnick behind his left shoulder, in the glass enclosed central atrium of the SECC. Perhaps it was just as well that the weather had abruptly changed back to mostly overcast, cooler and rainy just as the convention started, as none of the facilities were air-conditioned.

INTERSECTION: THE 53RD WORLD SF CONVENTION

A WorldCon Report by Andrew Hooper

Every Worldcon has its own unique character, but many fans have especially high hopes for adventure when the event is held in a country other than the United States. Intersection, the 53rd World SF Convention, held in Glasgow, Scotland, August 24th to 28th, 1995, was the third such Worldcon held in the nineties, and held a number of distinctions. This was the first time that the Worldcon had been held in a member nation of the British commonwealth two years in a row. It was the first British Worldcon held north of London. And, sadly, it was the first Worldcon marred by the death of an attendee, the noted British novelist John Brunner.

As the weeks have piled up in the wake of the convention, it's become clear that Intersection had another important distinction as well. The Worldcon had been held in the United Kingdom twice before in the last twenty years, both times in the channel resort city of Brighton: 1979's *Seacon* and *Conspiracy* in 1987. Both of those conventions were more-or-less well-received, especially *Seacon*, but at a considerable price to the people who had organized and staffed them. *Conspiracy* finished up in serious debt, which took several years of charitable fund-raising to make good. And both conventions marked the end of a period of high energy and activity in British fandom, as numerous fans curtailed their participation or left fandom altogether. Throughout the process of putting Intersection together, many fans openly expressed the fear that the same kind of thing was

about to befall Britfandom again, and decried the decision to bid for the Worldcon at all.

But things are different in the information-saturated nineties. As recently as 1987, a very few fans were connected by electronic mail, and it took serious effort for North American and continental European fans to participate in the preparation and organization of *Conspiracy*. This time, literally hundreds of committee members worked on the convention from locations all over the world, freed from the necessity of waiting for paper mail to reach its destination. You could even register by e-mail if you wanted to.

Also, British fandom has undergone a major population explosion over the past eight years, so that there was a much larger talent base to work from when forming this year's committee. These factors combined to create a convention that seemed much better organized and staffed than the past two British Worldcons. Frequent comparisons were made between Intersection and the last few North American Worldcons. Of course, there were still plenty of things which didn't work perfectly, and many people were of the opinion that some of the unique character of British fandom, so evident at *Conspiracy* and *Seacon*, had been lost, to the detriment of the convention and British fandom alike. But whatever their overall assessment of the convention, most people had to agree that Intersection marked a great

Continued
on page 48



The natives are loud: drums and bagpipes at the opening; the music drives the fans to drink—something which comes naturally to conventioners.



Mike Jittlov, video camera in hand, tapes the audience at the opening ceremonies.

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So of course Miles tries to play Inspector Poirot in a strange, complicated, and completely alien culture big on rayguns and ritual scarification, while gorgeously handsome and adventurously lascivious Ivan manages to get himself involved with several women at the same time—all of whom are highly connected politically and all TROUBLE from the word go.

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LOIS McMASTER BUJOLD

Kingsley Amis

by Harry Harrison

Kingsley Amis died yesterday. All of the Irish and English papers have lengthy obituaries and fulsome appreciations of his work. In very fine print, in some of these testaments, SF gets a chintzy mention, along with his interest in jazz.

Kingsley was a good friend—and a sincere and good friend of SF as well. In fact, I first met him at the British SF con in Gloucester in the early 60's when he was guest of honor. The literary establishment has always looked in horror at his SF endeavors and tried to ignore them. Yet, when he lectured at Princeton University in 1959, he chose science fiction as his theme, later turning the lectures into his 1960 book *New Maps of Hell*.

Right through the 60's he edited the *Spectrum* series of anthologies with Robert Conquest, as well as the anthology *The Golden Age of Science Fiction*. Then, in 1969, he published that delightful and horrific fantasy *The Green Man*. Followed in 1976 by a masterful SF novel, *The Alteration*. Brian Aldiss, Tom Shippey and I were on the panel of judges that gave this book the John W. Campbell Award for best SF novel of the year.

In 1963 the first SF Film Festival was held in Trieste, Italy. I, Kingsley and Brian were the invited guests. All expenses paid, come and bring your wives and children. We drove from Denmark in our VW bus, an ex-Copenhagen taxi converted into a

camper. Brian and Margaret flew there, Kingers and Hilary took the train. It turned into the event of a lifetime. Many bad films were seen, much drink was taken. The films were shown outdoors in an arena in Castello San Giusto; as the moon rose the first night there was a total eclipse. The first film shown was *The Man With The X-Ray Eyes*. I must admit that we three writers were rude enough to make denigrating, and funny, comments about it. We slunk away when the lights came up because the star, Ray Milland, and the producer, Roger Corman, were sitting in the row just in front of us.

It was a holiday that will never be forgotten. Almost every day my wife, Joan, would extract a picnic lunch from our hotel and we would all pile into the VW to trundle across the border into Yugoslavia. (In fact we did this so often that the Yugoslavian border guard wanted to arrest me for running unlicensed tours; Joan bribed him with our son Todd's ray-gun water-pistol.)

The three writers plotted an SF novel with the working title *The Saliva Treatment* which, alas, never saw the light of day. (Much later Brian forgot this title, but Margaret remembered it vaguely as *The Saliva Tree*. This so inspired Brian that he wrote a novel by that name.) But if our collaboration was stillborn, our friendship was not. In the years to come we all exchanged visits, met at conventions, ate and drank together.

Kingsley's fine, comradely, humorous, curmudgeonly presence will be sorely missed.
—Harry Harrison

Terry Southern

Novelist and screenwriter Terry Southern, 71, died of respiratory failure on October 29th at St. Luke's Hospital in New York City, after collapsing four days earlier while on his way to teach a screenwriting class at Columbia University. Author of the 1959 satiric novel *The Magic Christian*, he co-wrote the screenplay, with director Stanley Kubrick and Peter George, for the satiric doomsday film *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, as well as the screenplay for the SF film *Barbarella*.
—Andrew I. Porter

Don Pendleton

Author Don Pendleton, 67, died October 23rd of a heart attack at his home in Sedona, Arizona. Pendleton will be remembered for his creation of *The Executioner*, a violent men's adventure series which pitted his tough but shallow hero against organized crime. Pendleton was credited with having given new direction to the men's adventure market and his series spawned dozens of imitators, few of which lasted more than a few titles. Before hitting upon this success, Pendleton made a brief foray into SF in the late 1960's, with five fast paced, violent, and implausible stories. *The Guns of Terra 10* was a space opera, *Cataclysm* a disaster novel, *Civil War II* involved a race war. His other SF included 1989: *Population Doomsday* and *The Godmakers*.
—Don D'Amassa

Robie Macauley

Author and editor Robie Macauley, 76, died of lymphoma at Brigham and Women's Hospital in Boston on November 20th. He was fiction editor at *Playboy Magazine* from 1966 to 1977, when he acquired stories by a wide variety of SF authors; and then senior editor and executive editor at Houghton Mifflin from 1977 to 1988, during which time HM was an active publisher of SF and fantasy. He also wrote one SF novel, *A Secret History of Time to Come*, published in 1979.
—Andrew I. Porter

Other Obituaries

Robert Adelman, 76, author of SF novel *Annie Deane* (World Publishing, 1971) died November 16th in Ashland, Oregon. His *The Devil's Brigade* was filmed, starring William Holden.

Publisher David Charleson, 76, for whose Charleson Publishing Company Andrew Porter was production manager on *Toy & Hobby World*, *Modern Floor Coverings* and *Contract Floor Coverings* in 1973-75, died at Norwalk (Conn.) Hospital on November 21st. At Charleson Publishing Porter learned about sexual harassment, though Charleson himself was unaware of what went on.

Charles Scribner Jr., 74, who headed the company founded by his great grandfather from 1952 until 1984, when it was bought by Macmillan, died November 11th. During his time Scribner ceased publishing the Heinlein juvenile SF series, and acquired independent publisher Atheneum, Inc.

Film director and screenwriter Harry Hurwitz, 57, died of heart failure at the UCLA Medical Center on September 21st. Hurwitz's best known film was 1971's *The Projectionist*, which he wrote, produced and directed; he also appeared in it. He was one of five screenwriters for *Under the Rainbow*, about the making of *The Wizard of Oz*; he also directed *Safari 3000*. And, under the pseudonym Harry Tampa, he wrote what he called "disco vampire movies."

Actress Rosalind Cash, 56, who starred in the films *The Omega Man* and the recent *Tales from the Hood*, died of cancer in Los Angeles on October 31st. Cash moved back and forth between films and the theatre, and was a founding member of the Negro Ensemble Company.

Actor David McLean, 73, best known for portraying the Marlboro Man in numerous TV commercials, but who also appeared in the films *X-15*, *The Andromeda Strain* and *Kingdom of the Spiders*, died of lung cancer on October 12th at UCLA Medical Center.

Actor William Roerick, 81, who appeared in many plays on Broadway and in numerous films over 60 years, including *The Day of the Dolphin* and *Roger Corman's Not of This Earth* and *The Wasp Woman*, died in Tyingham, Mass., on December 1st.

English casting director Maude Spector, 79, who cast such films as *Mary Poppins*, *Rosemary's Baby*, *Around the World in Eighty Days* and *Lawrence of Arabia*, died recently in England.
—Andrew I. Porter

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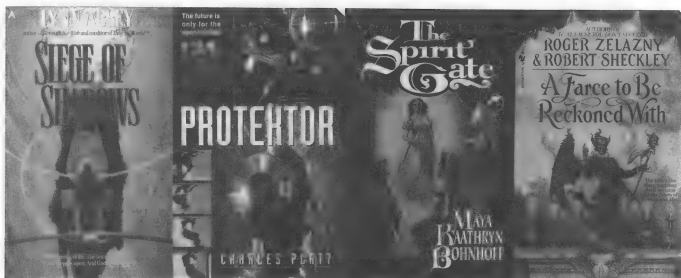
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BOOKBUYERS' GUIDE: JANUARY, FEBRUARY 1996

Science Fiction, Fantasy & Horror Releases

Key to Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, novelization; N, novel; O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult; J, juvenile.

• Booksellers: Use ordering information, where available, at end of listings. • Consumers: Order through your local bookseller; only if unable to would we recommend dealing direct. Postage & handling fees and taxes are usually not stated.

To save space, the Buyers' Guide is in 8/8 type, set solid. Sorry for the eye strain...

— JANUARY RELEASES —

ACE: Hardcover: *The Dragon and The Djinn* by Gordon R. Dickson, \$21.95 FOM. Paperbacks: *Elquest: The Quest Begins* by Wendy and Richard Pini, \$11.95 FOM; *The Dragon, The Earl, And The Troll* by Gordon R. Dickson, \$5.99 FRN; *Branch Point* by Mona Clee, \$5.50 SFON; *Anita Blake, Vampire Hunter: The Lunatic Cafe* by Laurell K. Hamilton, \$5.99 FRN; *Superheroes* edited by John Varley and Ricia Mainhard, \$5.99 FRA; *Light Raid* by Connie Willis and Cynthia Felice, \$4.99 SFON; *The Warlock Heretical* by Christopher Stashoff, \$4.99 FRN.

ALADDIN: *Monstersville #4: Wild Ghost Chase* by R.A. Nooman, \$3.95 HONYA.

ALLAU PRESS: *Women's Work* by L.A. Taylor is a collection of 5 stories, including two first published in *Analog*, available as a \$4.95 110pp trade paperback. Order from Allau Press, 4000 York Ave. So., Minneapolis MN 55410.

ANALOG SF: (Double issue) Fiction: "A Pillar of Stars by Night" by Alexis Glynn Latner; "Martian Valkyrie" by G. David Nordley; "Alexandrian Librarians" by Stephen L. Burns; "Last Stop on the Green Line" by Daniel Hatch; "Resurrection" by Bud Sparhawk; "Nursery Sam" by Ben Bova; "L.A. in L.A." by Barry B. Longyear; "Motivational Engineers" by Bill Johnson; "A Monster's Tale" by Jeffery Kowitz; "Teddy" by Rob Chilson; "Dinoshift" by J. Brian Clarke. Nonfiction: "Population Debate(various)" by Thomas Easton and Stephen L. Gillett; "Micro-G and Me" by T.A. Chafin; "Call to Arms" by Christopher McKitterick; The Editor's Page; Biolog "Alexis Glynn Latner" by Jay Kay Klein; "The Alternate View" by John G. Kramer; AnLab Ballot; "The Reference Library" by Tom Easton; Brass Tacks; 1995 Index; "Upcoming Events" by Anthony Lewis. Cover art by George Krauter.

ASIMOV'S SF: Fiction: "Foreign Devils" by Walter Jon Williams; "Pyros" by George M. Ewing; "Bettina's Bet" by L. Timmel Duchamp; "Invasion" by Joanna Russ; "Cider" by Tom Purdon; "The Temptation of Dr. Stein" by Paul J. McAuley; "Live from the Occupation" by Eric T.

Baker. Nonfiction: "Reflections: The 20th Century Battery" by Robert Silverberg; Letters; "On Books: Keeping the Faith" by Norman Spinrad; 1995 Index; 10th Annual Readers' Award Ballot; The SF Convention Calendar" by Erwin Strauss.

AVON: *Dangerous Secrets* by Audrey Strauss, \$3.99 HONYA (Flare); *My Sister the Ghost #3: Teacher Trouble* by Linda Joy Singleton, \$3.50 HONJ (Camelot); *Spinetinger #7: Snow Day* by M.T. Coffin, \$3.50 HONJ (Camelot).

AVONOVA: *The Complete Amber Sourcebook* by Theodore Krulik, \$15.95 OT; *Seasons of Plenty* by Colin Greenland, \$5.50 SFON; *Cyberweb* by Lisa Mason, \$4.99 SFON; *The Chronicles of Scar* by Ron Sorti, \$5.50 FOM.

BAEN: Hardcover: *A Vorkosigan Adventure: Centagoda* by Lois McMaster Bujold, \$21.95 SFON; *Paperbacks: Wishing Season* by Esther Friesner, \$4.99 FOM; *Sympathy for the Devil* by Holly Lisle, \$5.99 FOM; *Glory Road* by Robert A. Heinlein, \$5.99 SFON; *Farnham's Freehold* by Robert A. Heinlein, \$5.99 SFON; *Brat Mak Morn* by Robert E. Howard, \$5.99 FRN; *Cobras Two* by Timothy Zahn, \$5.99 SFON; *Barrajar* by Lois McMaster Bujold, \$5.99 SFON; *Ethan of Athos* by Lois McMaster Bujold, \$5.99 SFON; *Falling Free* by Lois McMaster Bujold, \$4.99 SFON; *The Spirit Ring* by Lois McMaster Bujold, \$5.99 SFON.

BANTAM: *Complicity* by Iain Banks, \$5.99 FRN; *Indiana Jones and The Dinosaur Eggs* by Max McCoy, \$4.99 FONYA.

BANTAM SPECTRA: Hardcover: *Endymion* by Dan Simmons, \$22.95 SFON. Paperbacks: *Exile: The Children* by Angus Wells, \$12.95 FRN; *The Fey: The Sacrifice* by Kristine Kathryn Rusch, \$5.99 FRN; *Realtime Intercept* by James P. Hogan, \$4.99 SFON; *Star Wars: Tales from Jabba's Palace* edited by Kevin J. Anderson, \$5.99 SFOMA; *Heavy Weather* by Bruce Sterling, \$5.99 SFON.

BDD AUDIO: *Star Wars: Nightfly*, *The Lovers' Tale* by Barbara Hambly, dramatization, 1 cassette \$12, CD \$13.99, abridged.

BERKLEY: *The Funhouse* by Dean Koontz, \$6.99 FRN.

BEYOND: Sept/Oct 95, #3: Fiction: "Late Night at the Rusty Tiana" by Larry Tritten; "La Serenissima" by David Sutter; "Hearts Lost in a Vacuum" by Simon Clarke; "Gwaggers" by Ian Redfern; "Beside the Sea" by Keith Brooke; "The Last Hesperid" by Marise Morland; "The House of Quetzal Plumes" by Stuart Palmer; "Research Project" by Shannah Jay. Nonfiction: Editorial; "Into the Beyond: Letters"; "Craft Notes: The Game of the Name" by Stephen Gallagher;

"Bring Me the Mind of Roger Zelazny" by Ken Rand; "Fantasy on the Fringe" by David Sutton; "Graphic Narratives" by Paul H. Birch; Convention Update; Kim Newman [column]; Book Reviews. £2.50/\$5, £26/\$50 for 12 issues from Parallel Union Publications, 130 Union Road, Oswaldtwistle, Lancashire BB5 3DR, UK.

BOULEVARD: *King's Quest #2: Kingdom of Sorrow* by Craig Mills, \$5.99 FOGN; *Star Wars: Junior Jedi Knights: Lyric's World* by Nancy Richardson, \$4.50 SFOMNYA; *Stan Lee's Riftworld: Odyssey* by Stan Lee and Bill McCay, \$5.99 FOMN.

MZBRADLEY'S FANTASY MAGAZINE: Fall 95/#29: Fiction: "Bloodsong" by Jay Clayton; "Catlin's Magic" by Jackie Shank; "Chastity" by Susan Jones; "Humphrey's Dilemma" by Cynthia McQuillin; "Tollkeeper" by Devon Monk; "Witch Continuum" by Roberta Gellis; "The Cats of Time" by William A. Swell; "Dragon Path" by James Rada Jr.; "Wishes" by Beatrice Lancot; "Neither/Nor" by Mary Catelli. Nonfiction: Editorial: "An Interview with Tanya Huff" by Stephanie Shaver; The Results of the Cauldron; Talks to Writers: "Paramental Anguish" by Ann Sharp; Writers Talk Back: "What Did Thoust Say?" by Heather Rose Jones; Letters to the Editor; "The Last Word" by Rachel Holmen; The Cauldron. Cover artwork by Nicholas Jainschigg. \$6.45/16 from Marion Zimmer Bradley's Fantasy Magazine, Inc., Berkeley CA 94701.

BRIILLANCE AUDIO: *StarGate: Rebellion* by Bill McCay, read by David Fox, available unabridged, 7 hours, 3 cassettes, \$23.95; or in an unabridged library edition, 7 hours, 6 cassettes, \$57.25; or an abridged 3 hour 2 cassette Nova Audio edition for \$16.95. Also available: *1 Am Spock* by Leonard Nimoy, read by Nimoy, abridged, 6 hours, 4 cassettes, \$24.95.

CIRCLER PRESS: *Virtual Girls: The Erotic Gems of Evan Hollander*, \$6.95 SFON; and *Selling Venus* edited by Cecelia Tan, \$9.95 SF-0A, are both new releases from this small press specializing in fantastic erotica. Distributed by Alamo Square, AK Distributors and Last Gasp of San Francisco, or order from Circlet Press, 1770 Mass. Ave #278, Cambridge MA 02140.

COMIC IMAGES: *Boris with Julie All Chromium Collector Cards* is a 90-card set by Boris Vallejo and Julie Bell. The majority of the cards are by Vallejo; retail price per card is \$2.29. Also this month is *William Sout II: Sorcerers*, also 90 cards, none ever before in card form, 99¢ per card. Contact Comic Images, 280 Midland Ave., Saddle Brook NJ 07662.

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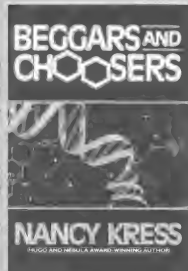
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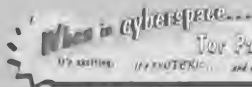
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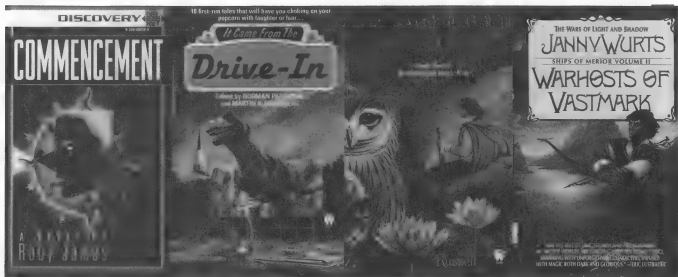
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small press publication from the British Fantasy Society contains a dozen short stories and poems, by D.F. Lewis, Katherine Roberts, Stephen Jones and others in 40 pages, with cover artwork by Alan Casey, £2 or a \$5 bill from Phil Williams, 8 Milton Close, Severn Meadows, Shrewsbury, Shropshire SY1 2UE, UK.

DARK REGIONS: *Sensuous Debris: Selected Poems 1970-1995* by Bruce Boston is a 100pp trade paperback, with b&w cover and interior art by Thomas Wiloch and intro by T. Winter-Damon. The 250 copy signed, numbered paperback is \$8; also available, a 26 signed and lettered hardcover, at \$40. From Dark Regions, Box 6301, Concord CA 94524.

DAW: *Eye of the Daemon* by Camille Bacon-Smith, \$5.50 FQN; *Return to Avalon* edited by Jennifer Roberson, \$5.99 FOA; *Shadowsong #3: Crystal Heat* by Jo Clayton, \$5.99 SFON; *Sword Dancer* by Jennifer Roberson, \$5.50 FQN; *Sword Maker* by Jennifer Roberson, \$5.99 FRN; *Sword Breaker* by Jennifer Roberson, \$4.99 FRN.

DC: *Star Trek: Revisitations* by Howard Weinstein, Golden Purcell, Rod Whigham, Arne Starr and Carlos Garzon, \$19.95trpb (graphic novel).

DEL REY: *The Crystal Singer Trilogy (Crystal Singer, Killashandra, Crystal Line)* by Anne McCaffrey, \$16trpb SFNRN; *The Stones of Power Book 1: Ghost King* by David Gemmell, \$5.99 FRN; *The Warhorse of Exdargon Book 3: The True Knight* by Susan Dexter, \$5.99 FQN; *Cain's Land* by Robert Frezza, \$5.99 SFON.

DELL: *The Rock* by Robert Doherty, \$5.99 SFON; *Warmwood* by Poppy Z. Brite, \$5.50 HRC.

THE MAG. OF FANTASY & SF: Fiction: "Annie's Shelter" by Bonita Kane, "Javier, Dying in the Land of Flowers" by Deborah Wheeler; "Bulldog Drummond and the Grim Reaper" by Michael Coney; "Here We Come A Wandering" by Nina Kiriki Hoffman; "The Mall" by Dale Bailey; "The Plight Before Christmas" by Jerry Oliton; "In the Shade of the Slowboat Man" by Dean Wesley Smith; "Go Toward the Light" by Harlan Ellison. Nonfiction: "Books to Look For" by Charles de Lint; Brief Reviews: Books; "Science: Yours, Isaac Asimov" by Isaac Asimov. Cover artwork by Gary Lippincott.

FOOL'S PRESS: *Dark Progress: 1996 Horror Writers Calendar* has been published in a signed limited edition of 250 copies. It contains photos, information and the signatures of 13 authors, including Peter Atkins, Eric Barker, Chris Curry, Dennis Etchison, Ray Garton, Nancy Holder, Richard Laymon, Richard Christian Matheson, S. P. Somtow and Chelsea Quinn Yarbro. \$16.95 from Dark Delicacies, 3725 W. Magnolia Blvd., Burbank CA 91505, with \$2 from each sale to be donated to the HWA.

FORCE: *Oath and Miracles* by Nancy Kress, \$22.95 NO (techno-thriller).

THE FREE PRESS: *Inventing Wonderland: Victorian Childhood Seen Through the Lives and Fantasies of Lewis Carroll, Edward Lear, J.M.*

Barrie, Kenneth Grahame, and A.A. Milne by Jackie Waulchleger, \$24 OT.

GREENWICH WORKSHOP: A variety of interesting releases from this publisher of fine art prints: *Dinotopia: The World Beneath* by James Gurney, is available in a limited, slipcased, signed edition of 3,000, sold with a signed and numbered Gurney print "Twilight in Bonabba," \$195, \$C285, £152.50. Also, limited edition prints by James Christiansen, astronaut Alan Bean and others. Call (800) 243-4260 for information.

GRYPHON BOOKS: *Gryphon Double Novel #8* combines *Minesweeper* by Gary Lovisi and *Terran Girls Make Wonderful Wives* by James M. Reasoner, two SF/mystery novellas in one 68pp trade paperback. \$9.95 from Gryphon Books, Box 280209, Brooklyn NY 11228-0209.

HAMSTER PRESS: *The Golden Age of Comic Fandom* by Bill Schelly was published late last year. The \$11.95 146pp large format trade paperback includes 50 photos and over 150 illustrations, and an introduction by Roy Thomas. Ad \$3 p&h; order from Hamster Press, Box 27471, Seattle WA 98125. [SFC's editor might be mentioned: among other things, he printed the program book for Dave Kaler's 1964 NY Comiccon, and worked on comics cons in the mid-1960's.]

HARCOURT BRACE: *Peace on Earth* by Stanislaw Lem, \$11trpb SFNRN (Harvest Books).

HARPER&B's BACKS: *Bone Chillers #8: Welcome to Alien Inn* by Betsy Haynes, \$3.50 HONJ; *Horror High #4: New Kid on the Block* by Nicholas Adams, \$3.50 HRNYA.

HARPERPRISM: Hardcover: *Magic: The Final Fantasy Collection* by Isaac Asimov, \$22 FOC. Paperbacks: *Magic: The Gathering: Distant Planes* edited by Kathy Ice, \$12trpb FOGA; *The Time Ships* by Stephen Baxter, \$5.99 SFNRN; *The Adventures of Christopher of Shores Vol. 3: Squire's Honor* by Peter Telep, \$5.50 FQN; *World of Aden: Thunderstrike: The Sentinel* by Dixie Lee McKone, \$4.99 FOGN; *Anti-Ice* by Stephen Baxter, \$5.50 SFNRN; *Flux* by Stephen Baxter, \$5.50 SFNRN.

INTERZONE: Dec. 95/#102. Fiction: "Silver Fire" by Greg Egan; "The Warrior Half-and-Half" by Chris Beckett; "The Tinkerbell Theory" by Mary Soon Lee; "Darkness" by Stephen Baxter; "The End of the World is Nice" by Ian Lee. Nonfiction: "Interaction": Interview: Gregory Benford; Barry Forshaw; "Anisble Link" by David Langford; "Film Reviews" by Nick Lowe; "Book Reviews" by Paul J. McAuley and others.

Jan.96/#103: Fiction: "A Crab Must Try" by Barrington J. Bayley; "Such Dedication" by Ian Watson; "The Drummer and the Skins" by John Brunner; "King Father Stone" by Darrell Schweitzer; "The Curse of Kali" by Cherry Water; "Flying the Flannel" by Paul Di Filippo. Nonfiction: "Interaction": "A Bible for Mad Bombers" by Thomas M. Disch; "Anisble Link" by David Langford; "Film Reviews" by Nick Lowe; "Book Reviews" by Chris Gilmore and others. Single copy \$2.75, 12/E30 UK, £36 or \$56

foreign from 217 Preston Drive, Brighton BN1 6PL, United Kingdom.

STEVE JACKSON GAMES: *GURPS Fantasy Folk 2nd Edition* by Chris McCubbin and Sean Punch with cover by Ken Kelly and interior artwork by Shea Ryan, \$18.95 OGT, and *GURPS IOU* (Illuminati Universe) by Walter Milliken and Elizabeth McCoy, illus. by Phil and Kaja Foglio, \$17.95 OGT, will be of interest to gaming and Poghio fans. Info from Steve Jackson Games, Box 18957, Austin TX 78760, "Sjgames@io.com".

KENSINGTON: *The Relativity of Wrong* by Isaac Asimov, \$12trpb RT.

MINSTREL: R.L. Stine's *Ghostly of Fear Street #4: Nightmare in 3-D*, \$3.99 HONJ; *Spookville #4: Aliens in the Sky* by Christopher Pike, \$3.99 SFONJ; *Frightmares: The Ghost Followed Us Home* by Peg Kehret, \$3.99 HONJ; *Are You Afraid of the Dark? #6: The Tale of the Phantom School Bus* by Bard & Barbara Strickland, \$3.99 HONJ; *A Dragon in the Family* by Jackie French Koller, \$3.50 FRN.

MIRAGE PRESS: This small press, owned by Jack Chalker, will publish a revised edition of his *The Science-Fantasy Publishers*, early in 1996. For information, contact Mirage Press, Box 1689, Westminster MD 21158.

NBM: *Verdick* by Mark Kneee, with artwork by Bo Hampton, is a vampire story based on one by A.K. Tolstol, in graphic novel format. The 72pp full color hardcover is available in a 3,000 copy edition at \$24.95. From NBM, 185 Madison Ave. #1504, New York NY 10016.

NEW DOMINIONS: Subtitled "Fantasy Stories by Virginia Writers," this 80pp DTP'd chapbook with cover and interior art by Ted Gurin includes fiction and poetry by a dozen contributors, including Nelson Bond. It's \$4.95 from Allen & Allen Productions, Box 13511, Roanoke VA 24094-2511.

NORTH ATLANTIC PRESS: *The Complete Stories of Theodore Sturgeon Vol. II: Microcosmic God*, edited by Paul Williams, is a 408pp compilation of stories by Sturgeon, from the years 1940 and 1941, priced at \$25.

NOVA EXPRESS: The 13th issue of this small press magazine includes an article by, and interview with Bruce Sterling, plus a bibliography of the author, as well as poetry, reviews and an editorial about why it took 2 years to get this issue out. \$3, \$4.10 from Nova Express, Box 27231, Austin TX 78755-2331.

ORB: *The Humanoids* by Jack Williamson, \$13.95trpb SFNRN.

OXFORD UNIV. PRESS: *Visions of the Future: The Distant Past, Yesterday, Today, Tomorrow* by Robert Heilbroner, \$10.95trpb RT.

PEANUT BUTTER PUBLISHING: *Forever Together* by Rachel Robinson is a self-published SF novel, first of a trilogy, based on material first created for a game on Prodigy. The novel is \$17 plus \$3 p&h from R.A. Robinson, 23632 Aurora Ave #F175, Edmonds WA 98026.

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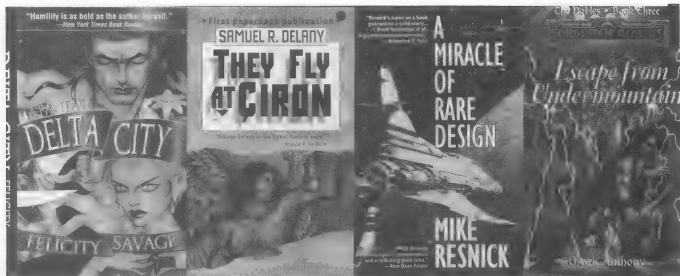
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and *Sell Used and Rare Books* by Ian C. Ellis, \$131rbp OT.

PIONEER: *Let's Trek: The Unofficial Tour Guide to Bajor* by James Van Hise and Hal Schuster, \$16.95rbp OMT; *The New Sci Fi Movies 1995: From Stargate to Waterworld* by James Van Hise and Hal Schuster, \$16.95rbp OMT.

POCKET: *Mary Reilly* by Valerie Martin, \$5.99 FRN; *Star Trek #77: Twilight's End* by Jerry Olton, \$5.99 SFOGNI; *ST-TNG #38: Dragon's Honor* by Kij Johnson and Greg Cox, \$5.99 SFOGNI.

PROTEUS: *From Prussia With Love: A Novel* by John DeChancie, \$5.99 FOGN; *Mission Critical: A Novel* by Paul Chafe, \$5.99 SFOGNI; *X-Com: UFO Defense: A Novel* by Diane Duane, \$5.99 SFOGNI; *Celtic Tales: Bait of the Evil Eye: A Novel* by Nadine Crenshaw, \$5.99 FOGN. For information, call (800) 632-8676.

ROC: *Night Screams: 23 New Stories of Terror* edited by Ed Gorman and Martin H. Greenberg, \$5.99 HOA; *Water Book 2: The Dove Looked In* by Gael Baudino, \$5.99 FOGN; *Shadowrun #19: Just Compensation* by Robert N. Charrette, \$4.99 FOGN.

STEWART, TABORI & CHANG: *Boris Vallejo's 3D Magic* by Boris Vallejo, published by Dragon's World in the UK, was simultaneously published by this US publisher last September, at \$22.50.

ST. MARTIN'S: *The Dechronization of Sam Magruder* by George Gaylord Simpson, \$18.95 SFOGNI; *Darkness, I: Third in the Blood Opera Sequence* by Tanih Lee, \$24.95 HOA.

SF BOOK CLUB: *Storm Rising* by Mercedes Lackey, \$10.98; *Star Wars: Dark Saber* by Kevin J. Anderson, \$8.98; *Alternates: Mid-Flux* by Alan Dean Foster, \$10.98; *Rise of a Merchant Prince* by Raymond Feist, \$10.98; *Dragon Waking* by Craig Shaw Gardner, \$10.98; *Spider-Man: The Lizard Sanction* by Diane Duane, \$9.98.

Special Cycle: *The Enchanted Forest Chronicles (Dealing with Dragons, Searching for Dragons, Calling on Dragons, Talking to Dragons)* by Patricia C. Wrede, \$14.98; *The Ship Who Sang* by Anne McCaffrey, \$7.98; *Alternates: The Encyclopedia of Science Fiction* (revised hardcover edition) edited by John Clute and Peter Nicholls, \$24.98; *Spectrum 2: The Best in Contemporary Fantastic Art, Second Annual Collection* edited by Arnie Fenner and Cathy Burnett, \$19.98; *Masterpieces of Fantasy and Enchantment* edited by David Hartwell, \$10.98; *The Nipucker's Guide for Next Generation Trekkers Vol. II* by Phil Farnest, \$9.98.

TOMORROW SF: #18/December: Fiction: "The Paranoia Theory" by Rob Chilson; "Mrs. Greasy" by Robert Reed; "Carapace" by Davyne A. Ryals; "While Visions of Sugarplums..." by Shira Daemon; "Appreciate It" by Felicity Savage; "Janus" by Elisabeth Vonarburg; "Excepting Reality" by Tawn Stokes; "A Hot and Copper Sky" by O'Neil De Noux; "Properties of Displacement" by Mark W. Tiedemann; "Down-

loading Midnight" by William Browning Spencer. Nonfiction: Editorial. Cover artwork by Michael Davidson Bentley, \$4.50, 6/520 from Unifont Company, Box 6038, Evanston IL 60204.

TOR: Hardcover: *Expiration Date* by Tim Powers, \$23.95 FON; *Intersections: The Sycamore Hill Anthology*, edited by John Kessel, Mark L. Van Name and Richard Butler, \$23.95 SFOA; *North Wind* by Gwyneth Jones, \$23.95 SFRN; *Dancing Bears* by Fred Saberhagen, \$23.95 FON. Paperbacks: *Relic* by Douglas Preston and Lincoln Child, \$6.99 SFRN; *Homing Vol. 4: Earthfall* by Orson Scott Card, \$5.99 SFRN; *Half the Day is Night* by Maureen F. McHugh, \$5.99 SFRN; *Queen City Jazz* by Kathleen Ann Goonan, \$5.99 SFRN; *The First Chronicle of Magnus D'Armand, Rogue Wizard: A Wizard in Mind* by Christopher Stasheff, \$4.99 FRN; *Borderlines* edited by Terri Windling and Mark Alan Arnold, \$4.99 FRA; *Conan #38: Conan and The Shaman's Curse* by Sean A. Moore, \$4.99 FON; *The Master* by Louise Cooper, \$5.99 FRN.

TRANSECTIONS: The third issue of this Canadian small press publication has a dozen stories by Robert J. Sawyer, Heather Spears, Catherine Mintz and others, plus a dozen poems, in a half sized DTP'd format. Copies of the 80pp issue are \$5, \$4/18 (US or Canadian) from Island Specialty Reports, 1019 Colville Rd, Victoria BC V9A 4P5, Canada.

URBAN LEGEND PRESS: *Tooth & Nail*, two stories by Pamela Briggs with color cover by Mark McLaughlin, is a 24pp chapbook, \$2 from Urban Legend Press, Box 4737, Davenport IA 52808.

WARNER ASPECT: Hardcover: *The Dig* by Alan Dean Foster, \$19.95 SFOGNI. Paperbacks: *Children of Enchantment* by Anne Kelleher Bush, \$5.50 FON; *The Transmigration of Souls* by William Barton, \$5.50 SFOGNI.

ZEBRA: *Dark Medicine* by Barry T. Hawkins, \$4.99 HOA.

Covers here are for February releases only.

— FEBRUARY RELEASES —

ACE: Looking for the Mahdi by N. Lee Wood, \$12.99 SFOGNI; *The Adept: Dagger Magic* by Katherine Kurtz, \$5.99 FRN; *Starmind* by Spider and Jeanne Robinson, \$5.99 SFRN; *Stiege of Shadows* by Lynn Abbey, \$5.99 FON; *Shadow World #4: Stormriders* by Ian Hammett, \$5.50 FOGNI; *Water Witch* by Connie Willis and Cynthia Felice, \$4.99 SFRN; *Orbital Decay* by Allen Steele, \$5.50 FRN.

ANALOG SF: Fiction: "Higher Education" by Charles Sheffield and Jerry Pournelle (part 1 of 4); "Un-Birthday Boy" by James White; "Human Lives Saved" by Mark Rich; "Marsh Mallow" by Maya Kaathryn Bohnhoff; "When there's a Will, there's a Way" by Grey Rollins; "Living It is the Best Revenge" by Ian Randal Strock; "An Ever-Reddening Glow" by David Brin; "The Bill" by

Bud Sparhawk. Nonfiction: Science Fact: "Seti Made Simple: What Can We Do?" by H. Paul Shuch Ph.D.; The Editor's Page; Biolog "Ian Randal Strock" by Jay Kay Klein; "The Alternate View" by G. Harry Stine; "The Reference Library" by Tom Easton; Brass Tacks; "Upcoming Events" by Anthony Lewis. Cover artwork by Todd Lockwood.

ARCHWAY: *The Starlight Crystal* by Christopher Pike, \$14.98, \$3.99pb SFOGNI; *Fear Street: The Face* by R.L. Stine, \$3.99 HOYA; *Bruce Coville's Collection of Horrors #1: Amulet of Doom* by Bruce Coville, \$3.99 HOYA.

ASIMOV'S SF: Fiction: "Gas Fish" by Mary Rosenblum; "The Peacock Throne" by Charles Sheffield; "Flatfoot" by Howard Waldrop; "Race Relations" by Steven Utley; "Apollo Man" by Robert Reed; "Prairie Godmother" by Daniel Marcus; "The Last Sunset" by Geoffrey A. Landis. Nonfiction: "Reflections: Gods Almighty" by Robert Silverberg; Letters; "On Books" by Paul Di Filippo; "The SF Convention Calendar" by Erwin S. Strauss.

AVON: *The Dreamer* by L.D. Pierce, \$3.99 HOYA (Flare); *My Sister, The Ghost #4: Babysitter Beware* by Linda Joy Singleton, \$3.99 HOY; *The Darkest Wish #2: Lorna's Wish* by T.J. Bradstreet, \$3.99 HOY (Both Camelot).

AVONOVA: Hardcover: *River of Dust* by Alexander Iablokov, \$22 SFOGNI. Paperbacks: *Protector* by Charles Platt, \$5.99 SFOGNI; *Above the Lower Sky* by Tom Deitz, \$5.99 FRN; *The Killing Star* by Charles Pellegrino and George Zebecki, \$5.99 SFRN.

BAEN: Hardcover: *Paths to Otherwhere* by James P. Hogan, \$22 SFOGNI. Paperbacks: *Drakon* by S.M. Stirling, \$5.99 SFOGNI; *Lummas* Night by Mercedes Lackey, edited by Josepha Sherman, \$5.99 HOA; *The Spirit Gate* by Maya Kaathryn Bohnhoff, \$5.99 FON; *The Starchild Trilogy* by Frederik Pohl and Jack Williamson, \$4.99 SFRN; *Marching through Georgia* by S.M. Stirling, \$4.95 SFRN; *Under the Yoke* by S.M. Stirling, \$4.95 SFRN; *Castle of Deception* by Mercedes Lackey and Josepha Sherman, \$5.99 FRN; *Fortress of Frost and Fire* by Mercedes Lackey and Ru Emerson, \$5.99 FRN; *A Cast of Corbets: Bardic Choices* by Mercedes Lackey and Josepha Sherman, \$5.99 FRN.

BANTAM: *The Outspoken Princess and The Gentle Knight: A Treasury of Modern Fairy Tales* edited by Jack Zipes, \$12.95rbp FRA.

BANTAM SPECTRA: Hardcover: *Two Crowns for America* by Katherine Kurtz, \$22.95 FON. Paperbacks: *Star Wars: X-Wing Rogue Squadron* by Michael A. Stackpole, \$5.99 SFOGNI; *Remake* by Connie Willis, \$5.99 SFRN; *The Mountains of Majipoor* by Robert Silverberg, \$5.99 SFRN; *A Face to Be Reckoned With* by Roger Zelazny and Robert Shekley, \$5.99 FRN.

BDD AUDIO: *Star Wars: X-Wing Rogue Squadron* by Michael A. Stackpole, performed by Anthony Heald, 2 cassettes, 3 hours, abridged, \$16.99.

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The third novel in the acclaimed Woods family saga by the award-winning author. A moving story of a young girl's emotional coming-of-age in the turbulent years before the Civil War.

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H a r p e r

DAVID COPPERFIELD'S TALES OF THE IMPOSSIBLE

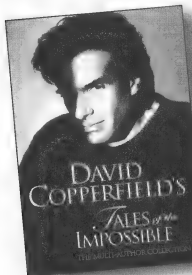
Created and edited by David Copperfield and Janet Berliner

Enter the world of David Copperfield.

As millions of people the world over know, David Copperfield has a knack for making the impossible...possible. Just ask anyone who happened to be looking when the Statue of Liberty disappeared! Here again, he dazzles and delights with this amazing collaboration of artists at work.

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ISBN: 0-06-105228-0 • \$23.00 U.S./\$32.50 Can.
Hardcover/November

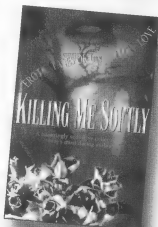
**KILLING ME SOFTLY: Erotic Tales of Unearthly Love**

Gardner Dozois, ed.

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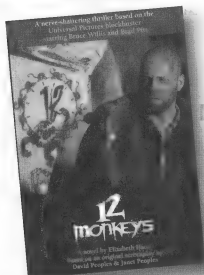
**CALIBAN'S HOUR** Tad Williams**Here are your options: Listen...Or die**

Tad Williams' *CALIBAN'S HOUR* is unique in that he has cleverly combined two almost opposite genres: magic and romance. In the story, Caliban, a hideous beast, beckons the beautiful Miranda to listen to his tale, while he determines whether or not to kill her. Despite his startling appearance, she decides to listen, and he fills her ear with magic and mystery so terrifying...it's seductive. Williams has a winner here.

ISBN: 0-06-105413-5
\$4.99 U.S./NCR • Mass Market/November

A T E

Prism

**TWELVE MONKEYS** Elizabeth Hand**The #1 Thriller of the Year, 2035**

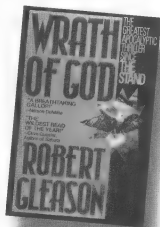
This Christmas, science fiction is going ape at the movies and the bookstore with the simultaneous release of *12 MONKEYS*. Based on the Universal picture starring Bruce Willis and Brad Pitt, the movie tie-in is sure to be infectious. *Entertainment Weekly* calls the story "a virus thriller. A romance. And sci-fi too." The year is 2035 A.D. The place is a post-apocalyptic America. Mankind's last hope is James Cole (Willis), a dangerous outcast who must travel back to the year 1990 to discover what killed the world. Clue #1: Twelve dancing monkeys.

ISBN: 0-06-105658-8 • \$5.99 U.S./\$6.99 Can.
Mass Market/December

WRATH OF GOD Robert Gleason**The greatest apocalyptic thriller since *The Stand*.**

If *12 Monkeys* lit the apocalyptic fuse for December, Robert Gleason's *WRATH OF GOD* has to be the explosion. Clive Cussler calls this spectacular first novel "the wildest read of the year." As the barbarian armies of a modern day Khan bear down on America, a ragtag army of cowboys led by an old woman make their final stand—with a little help from their friends George Patton, Stonewall Jackson and Amelia Earhart, who come to their aid via a rip in time to fight the ultimate battle.

ISBN: 0-06-105408-9 • \$5.99 U.S./\$6.99 Can.
Mass Market/December

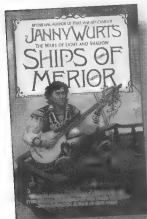
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Janny Wurts

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Let your imagination set sail to places unknown, as World Fantasy Award-winning artist Janny Wurts takes you on a magical journey to Athera to witness a terrifying prophecy come true. As two princes battle for supremacy over light and darkness the fate of the world's mystical powers are entangled in the throes of their blood feud. This is the first of two volumes (the second will be published in February 1996).

ISBN: 0-06-105465-8
\$5.99 U.S./\$6.99 Can.
Mass Market/December



 **HarperPrism**
An Imprint of HarperPaperbacks

BDD BOOKS FOR YOUNG READERS: Vampire Bugs: Stories Conjured from the Past by Sharon Dennis Wyeth, \$3.99 FRA; Gary Paulsen World of Adventure #9: Project: A Perfect World by Gary Paulsen, \$3.99 SFONJ.

BERKLEY: *The Anywhere Ring #3: Lost Valley* by Louise Ladd, \$3.99 SFONYA.

BLACK HERON PRESS: *The Prisoner's Son: Homage to Anthony Burgess* by Jerome Gold, \$11.95trpb, is a sequel to the author's 1991 dystopian novel *The Inquisitor*. The 196pp. very graphic (sex and violence) novel takes place in a near future Seattle in which the USA has sold the Pacific states to Mexico. From Black Heron Press, Box 95676, Seattle WA 98145.

BOULEVARD: *The Ultimate Spider-Man* edited by Stan Lee, \$5.99 SFOA YA.

CROWN: *Pollen* by Jeff Noon, \$23 SFRN.

DAW: *Moonlight and Magic Rise Book 2: Sea Without a Shore* by Sean Russell, \$5.99 FON; *Invader* by C.J. Cherryh, \$5.99 SFNRN; *It Came from the Drive-In* edited by Norman Partridge and Martin H. Greenberg, \$5.50 SFOA; *The Initiate Brother* by Sean Russell, \$4.99 FRN; *Gatherer of Clouds* by Sean Russell, \$5.99 FRN.

DC: *The Sandman: Dream Country* by Neil Gaiman, illus. by Kelley Jones, Charles Veell, Corran Doran, Malcolm Jones III, \$29.95hc (graphic novel).

DELL: *Elephantasm* by Tanith Lee, \$5.99 HRN; *Babylon #4: Clarke's Law* by Jim Mortimore, \$5.50 SFOMN.

DEL REY: Hardcover: *Worldwar Book 3: Upsetting the Balance* by Harry Turtelove, \$23 SFON. Paperbacks: *Worldwar Book 1: In the Balance* by Harry Turtelove, \$6.99 SFNRN; *Worldwar Book 2: Tilting the Balance* by Harry Turtelove, \$6.99 SFNRN; *The Cursed* by Dave Duncan, \$5.99 FRN; *Commencement* by Roby James, \$5.99 SFON.

DELAORTE: *Out of Time* by Caroline B. Cooney, \$10.95trpb FRNYA.

THE MAG. OF FANTASY & SF: Fiction: "Locusts" by Adam-Troy Castro, "First Tuesday" by Robert Reed, "Connecticut Nazi" by Robert Reed, "Swamp Water" by Lynn Coulter; "Sacrifice" by Avram Davidson; "Permanent Natural Boy" by Laurel Winter; "The Purple Pill" by Andrew Weiner; "Every Day Different" by Robert J. Levy; "The Unmarked Crossing" by J. Steven York; "The Retired Men's Social Club & Ladies' Auxiliary" by Robin Wilson. Nonfiction: "Books" by Robert K.J. Killheffer; "Books to Look For" by Charles de Lint; Brief Reviews: Books; "Science: Language: The Most Powerful Drug" by Janet Asimov. Cover artwork by David Hardy. \$2.95, year \$29.90 from Mercury Press, 143 Cream Hill Rd., W. Cornwall CT 06796.

FAWCETT: *The Vampire Princess* by Michael Kometz, \$5.99 HON.

FORGE: *Shadow of Ashland* by Terence M. Green, \$19.95 ON (fantasy undertones); *Mount Dragon* by Douglas Preston and Lincoln Child, \$22.95 ON (techno-thriller).

HARCOURT BRACE: *Bible Stories for Adults* by James Morrow, \$22hc, \$12trpb SFOC; *Only Begotten Daughter* by James Morrow, \$11trpb SFNRN (trpb is Harvest Books).

HARPER/PAPERBACKS: *Blood Moon #3: The Reckoning* by Connie Lutz, \$3.99 HONYA.

HARPER/PAPERBACKS: Hardcover: *That Way Lies Camelot* by Janny Wurts, \$20 FON. Paperbacks: *Stainless* by Todd Grimsom, \$12trpb HON; *Gold: The Final Science Fiction Collection* by Isaac Asimov, \$5.99 SFRA; *Ships of Meriv* Vol. 2: *Warhost of Vastmark* by Janny Wurts, \$5.99 FRN; *Space Precinct #3: Alien Island* by David Bischoff, \$4.99 SFOMN; *The World of Darkness: Strange City* edited by Staley Krause and Stewart Wick, \$4.99 FOGA.

HOUGHTON MIFFLIN: *How to be Your Own Literary Agent: The Business of Getting a Book Published [Revised and Expanded]* by Richard Curtis, \$12.95trpb RT.

LEISURE: *Evil Intent* by Bernard Taylor, \$4.99 HON.

MINSTREL: *R.L. Stine's Ghosts of Fear Street #5: Stay Away from the Treehouse*, \$3.99

THAT WAY LIES CAMELOT



HONJ; *Spooksville #5: The Cold People* by Christopher Pike, \$3.99 HONJ; *ST: DS9 #7: Gypsy World* by Ted Pedersen, \$3.99 SFOMNJ.

ORB: *The Memory of Whiteness* by Kim Stanley Robinson, \$13.95trpb SFNRN.

PARAGON HOUSE: *Maps of Heaven, Maps of Hell: Religious Terror as Memory* from the Puritans to Stephen King by Edward J. Ingebreten, S.J., \$29.95hc, \$16.95trpb OT.

PIONEER: *An Uncensored Series Spotlight: 30 Years of Trek* by Hal Schuster, \$9.95trpb OMT; *The New Sci Fi TV Yearbook 1995: From Deep Space to Babylon 5* by James Van Hise and Hal Schuster, \$16.95trpb OMT. Distr. by National Book Network.

POCKET: Hardcover: *Lord of the Dead: The Secret History of Byron* by Tom Holland, \$23 HRN. Paperbacks: *ST: DS9: The Long Night* by Dean Wesley Smith and Kristine Kathryn Rusch, \$5.99 SFOMN; *ST: Voyager #6: The Murdered Sun* by Christie Golden, \$5.99 SFOMN.

RIVERHEAD: *Tintin in The New World* by Frederic Tuten, \$12trpb FRN.

ROC: Hardcover: *Gallery of Horror* edited by Charles L. Grant, \$21.95 HRA (previously published as *The Dadd, Mead, Gallery of Horror*). Paperbacks: *Delta City* by Felicity Savage, \$5.99 FON; *The Best of Trek #18* edited by Walter Irwin and G.B. Love, \$4.99 OMT; *Battlechre: Star Lord* by Donald G. Phillips, \$5.50 SFOON.

ST. MARTIN'S: Hardcover: *Off Limits: Tales of Alien Sex* edited by Ellen Datlow, \$22.95 SFOA; *Resurrected Holmes: New Cases from the Notes of John H. Watson, M.D.* edited by Marvin Kaye, \$24.95 FOA. Paperbacks: *Dead Girls* by Richard Calder, \$5.99 HRN; *Nevermore* by William Hjortsberg, \$4.99 FRN.

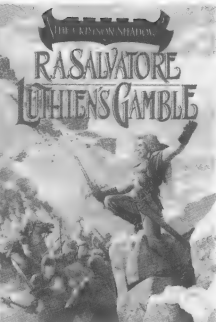
ST. MARTIN'S GRIFFIN: *Vurt* by Jeff Noon, \$13.95 SFNRN.

SF BOOK CLUB: *Endymion* by Dan Simmons, \$10.98; *Crown of Shadows* by C.S. Friedman, \$8.98. Alternates: *Cetaganda* by Lois McMaster Bujold, \$9.98; *The Dragon and the Djinn* by Gordon R. Dickson, \$10.98; *Evolution's Shore* by Ian McDonald, \$9.98; *Yours, Isaac Asimov* edited by Stanley Asimov, \$11.98; *Headcrash* by Bruce Bethke, \$8.98; *Ghostlight* by Marion Zimmer Bradley, \$10.98; *Children of the Vampire* by Jeanne Kalogradis, \$10.98.

SEAL PRESS: *Night Bites: Vampire Stories by Women* edited by Victoria A. Brownworth, \$12.95trpb HOA. Distr. by Publishers Group West.

SIMON & SCHUSTER AUDIO: *Lord of the Dead: The Secret History of Byron* by Tom Holland, reader tba, 3 hours, 2 cassettes, abr, \$17.

TIME-WARNER AUDIO: *The Dig* by Alan Dean Foster, reader tba, 2 cassettes, abridged, \$17; *Classic Star Wars: A New Hope* by George Lucas, read by Tony Roberts, 2 cassettes, 3 hours,



abridged, \$17.

TOR: Hardcover: *Pastwatch: The Redemption of Christopher Columbus* by Orson Scott Card, \$23.95 SFON (200-copy limited edition \$200); *The Bones of Time* by Kathleen Ann Gooan, \$23.95 SFON; *Whose Song is Sung: A Novel of Beowulf* by Frank Schaefer, \$22.95 SFON; *All One Universe* by Poul Anderson, \$22.95 SFOC. Paperbacks: *To Fear the Light* by Ben Bova and A.J. Austin, \$6.99 SFNRN; *Beggars and Choosers* by Nancy Kress, \$5.99 SFNRN; *A Miracle of Rare Design* by Mike Resnick, \$5.99 SFNRN; *Recluse: The Order War* by L.E. Mode-sitt, Jr., \$6.99 FRN; *They Fly at Ciron* by Samuel R. Delany, \$6.99 FRN; *Gold Unicorn* by Tanith Lee, \$5.99 FRN; *Earth Winter* by Richard Moran, \$6.99 SFNRN; *Conan the Marauder* by John Maddox Roberts, \$4.50 FON; *Probe* by Carole Nelson Douglas, \$3.50 SFNRN; *Burial* by Graham Masterton, \$4.99 HRN; *Pestis 18* by Sharon Webb, \$5.99 SFNRN; *How Do You Go to the Bathroom in Space?* by William R. Pogue, \$6.99 RT; *The Blood of the Lamb* by Thomas F. Monteleone, \$5.99 HRN.

WARNER ASPECT: Hardcover: *The Crimson Shadow Vol 2: Luthien's Gamble* by R.A. Salvatore, \$18.95 FON. Paperbacks: *The Sword of Bedwyr* by R.A. Salvatore, \$5.99 FRN; *Highlander: Scimitar* by Ashley McConnell, \$4.99 FOMN.

WHITE WOLF: *Bending the Landscape*, edited by Stephen Pagel and Nicola Griffith, no price listed, FOA.

ZEBRA: *Phant* by Michael Cecilione, \$5.99 HON; *Slippin' Into Darkness* by Norman Partridge, \$4.99 HON (Kensington Mass Market).

RANDOM FACTORS: LETTERS

We'd like to hear from you about topics, questions or other items raised by something in SF. Send letters to *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056, or E-Mail us at A.Porter2@genie.geis.com.

David Langford
ansible@cix.compulink.co.uk

Damn, your reporter at John Brunner's funeral didn't notice me. Maybe I should have stood up and waved.

I'm sure Harlan Ellison believes what he says about net communications being anonymous and unaccountable—but so are the ordinary mail and telephone services, if you choose not to sign or reveal your name. I sign all my Usenet postings. So do virtually all SF fans who contribute to the

BAEN BOOKS



FEBRUARY 1996

A Cops & Draka Novel by S.M. STIRLING

S.M. STIRLING

DRAKON



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A potent, unflinching look at a might-have-been world whose evil both contrasts with and reflects that in our own."

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—Science Fiction Chronicle

"Superb action scenes, interesting characters, and a detailed if somewhat grisly world."

—Chicago Sun-Times

DRAKA PHONE HOME

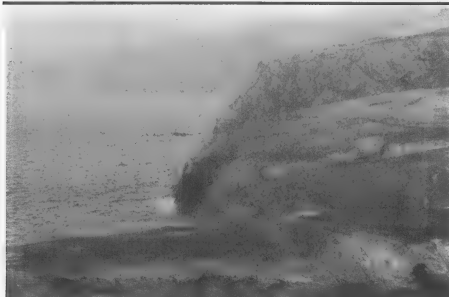
THE DRAKA: Gwendolyn Ingolfsson had been too close to the molehole experiment when it went wrong and hurled her into a parallel Earth filled with billions of antique humans. As a member of the Draka Master Race, genetically engineered to dominate unmodified humans, her duty was clear: Draka phone home. Build a molehole device in this universe and establish a bridgehead for the Race to come through. Bring through a couple of orbital battle stations and the locals would be—what was that expression she'd read? ah, yes—*toast*.

THE COP: Detective-Lieutenant Henry Carmaggio had seen plenty of blood in twenty years of police work in New York. But now something was loose in his city, something inhuman that killed with the easy precision of a leopard in a flock of sheep. And if he didn't track it down, it would kill and kill again—until the whole world was its hunting ground.

0-671-87711-9 • 400 pages • \$5.99

SCIENCE FICTION

Distributed by Bantam and Schuster.



EDITORIAL

Remembering A Favourite Part of the World

A year ago at New Year's I was in England, staying in some of my favorite hotels, in some of the finest country I've ever seen. Cornwall is in England's "West Country"—so called because the island narrows down to a point, bravely named Land's End, with the next sight the east coast of America, or perhaps Newfoundland if you look slightly north of west. I always go when all other tourists have fled, their holidays over.

The coast of Cornwall reminds me strongly of the coast of California and Oregon. Think of that country without earthquakes, with 300-year old fishing villages marching down valleys to the sea. Just to the east is Devon, more wonderful country I've slowly been exploring. The windows of Exeter's Royal Clarence Hotel look out onto Exeter Cathedral; once when I was there Prince Charles was, too, and the Cathedral flew the Royal standard. Around the corner is a restaurant whose menu features a glowing quote from a past patron, Sir Frances Drake. Exeter, alas, was flattened in the infamous Baedeker raids of World War II, but the Cathedral Close manages to preserve much of the medieval feel.

There is something about English towns which causes them to accommodate streams in little channels which run gurgling down the side of the road—unlike America, where we bury them in pipes that drain into sewers—presumably until they're out in real country again, where they're allowed to go about their streamy business. Helston, where I searched for (and found) Harry Harrison's house, is one of many such.

There's one town I've been so often that I know which pub to look in for the owner of one particular antiques store. He also carries used r&b cassettes, perhaps to supplement a somewhat sparse tourist trade. It was there, in a village mostly owned by the National Trust, that I've bought some of the more wonderful and useless things I've acquired in the UK. I'm still not sure what's going to happen to the Raj-era hand embroidered tablecloth which is stored away, awaiting the day when I can afford to spend the \$1,000 to have it framed.

One trip I bought an LDS lamp, an especially awkward souvenir of World War II. One souvenir of Glasgow and I suppose of Intersection was a really nice Fire Warden's helmet, another memento of the Blitz (I got a lot of stuff from World War II, part of a fascination for the era). While in Glasgow, appreciating the buildings—even the ones so overgrown with shrubbery that they're in danger of collapsing—I also picked up a very nice CD-ROM, "Glasgow on Disc: A CD-ROM Guide to the Architecture of Glasgow," which shows 90 buildings, architects, maps of the city, architectural eras and schools, with more than 200 full colour photos. (It's from Glasgow on Disc, 98 Hilton Road, Bishopbriggs, Glasgow G64 3EW.)

I've been lured back to Cornwall and Devon so many times that it's almost another home. I am especially fascinated by the country around Port Isaac—where I just *had* to stay at the Castle Rock Hotel, where the sea-spray coats the windows from the surf a hundred feet below—and on a subsequent visit, the Old School Hotel, overlooking the diminutive harbor, where you can park for free on the sands—but you've got to keep an eye on the tide tables.

I'm happy that my fascination for this part of the world is shared by Seattle's Frank and Anna Jo Denton, and others. In fact, it was in Fowey, on Cornwall's south coast, that I met Charles Hornig's daughter. But that's another memory...

SFC's new subscription price is \$35 bulk, \$42 First Class and Canada, \$49 foreign for 12 issues, \$65 bulk, \$79 First Class and Canada, \$95 foreign for 24 issues. Payments in foreign

currencies will be adjusted accordingly. I recently raised the UK price, so will continue to accept £29/£55 payments for several more months. I'll have to see how postage, paper and printing costs go in the coming year, but my costs continue to go up, never down. I should have raised prices a long time ago. Isn't hindsight wonderful?

I'm looking for another part-time editorial galley slave, someone who can touch type, use a Macintosh, is familiar with Microsoft Word, doesn't smoke, and is willing to do boring stuff—because so much of publishing is, alas, boring—like record keeping, filing, typing, etc. The person must live in New York City. I'm near 3 subway lines, just over the Brooklyn Bridge from lower Manhattan, in Brooklyn Heights, a very nice area. This is *not* a high-paying position, but there *are* perks... You can work in the afternoon or evening (I'm not a morning person). If you're interested, please write or E-mail me. Please don't call. —Andrew I. Porter

S.F.CINEMA

by Jeff Rovin

The next Batman film is already being prepared for a fall, 1996 shoot with release scheduled for the summer of 1997. Joel Schumacher has agreed to direct, and Warner Brothers is talking to Val Kilmer and Chris O'Donnell about returning as Batman and Robin. (No one asked, but we'd ditch the punk Robin for Batgirl.) As for villains, Schumacher and writer Akiva Goldsman appear to have settled on Mr. Freeze and Poison Ivy. The studio reportedly wants Patrick Stewart and Demi Moore for the roles. Worldwide, *Batman Forever* has grossed nearly \$325 million.

Twentieth Century-Fox has paid \$1.5 million for the movie rights to Petr Popescu's as-yet-unpublished novel *Almost Adam*. The studio is referring to the tale as *Jurassic Man*, the story of an American anthropologist who goes to Africa to find bones of a missing link and finds the living link instead.

Also on the hirsute front, there may not be a Yeti but a slew of them are coming to the silver screen. In addition to the Ilya Salkind (*Superman*) film *The Abominable Snowman*, Universal is planning *Abominable* for Jean-Claude Van Damme. The script by Troy Neighbors and Steven Feinberg sends Van Damme to Tibet to investigate the disappearance of Red Cross workers. Noonday Sun Productions is making *West of Cashmir*, in which the Yeti goes on a rampage against colonial India, while Full Moon Entertainment is making *The Primevals*.

Walt Disney Pictures has paid \$1.2 million for *The Black Box*. Written by Bill Crawford, Mark McQuade Crawford, and Nell McCue, it's about a UFO crash and a young architect who finds the equivalent of the ship's black box. When the box starts sending out signals, everyone on (and off) Earth tries to find it. Disney is also making a live-action feature based on the nearsighted cartoon character Mr. Magoo. Us? We'd like to see the two properties combined.

The budget for Tim Burton's *Mars Attacks* is now said to be in the \$120 million ballpark. However, some of that money is going toward building a special effects and animation facility which will be used on other films in the future. Still, what would George Pal have thought...?

Penelope Anne Miller will star in Paramount's

Relic for Director Peter Hyams (2010) and producer Gale Anne Hurd. Based on a novel by Douglas Preston and Lincoln Child, it's the tale of a predatory monster on the loose in a natural history museum, and the graduate student (Miller) and F.B.I. agent who track it down.

Kristy Swanson has joined Billy Zane in Simon Wincer's \$40 million *The Phantom*. The film will be released Memorial Day, 1996.

Sean Connery will star in *Do Not Go Gentle*, the story of an astronaut who panics before a moon flight and aborts the mission. Decades later, suffering from a terminal illness, the astronaut is determined somehow to get to the moon after all. Computer technology will be used to de-age Connery so that in addition to playing himself now, he can play himself as a Right Stuff astronaut in his twenties. Rob Cohen (*Dragonheart*) will direct.

Ridley Scott will be directing a jazzed-up, action-filled remake of *Metropolis*.

Randa Haines (*Wrestling Ernest Hemingway*) will be directing the remake of the 1947 classic *The Ghost and Mrs. Muir*. Sean Connery stars.

Mia Kirshner—who was wonderful in *Exotica*—costars with Vincent Perez in *The Crow: City of Angels*.

John Travolta is being pored to star in *Michael*, about an angel who moves in with an Iowa woman (Andie MacDowell).

Director Richard Stanley (*Hardware*) left *The Island of Dr. Moreau* after three days, reportedly over differences of opinion with co-star Val Kilmer. He was replaced on the Kilmer-Brando film by legendary John Frankenheimer. Actor Rob Morrow also left the film, replaced by David Thewlis (of Universal's upcoming *Dragonheart*).

Casper has passed the \$200 million mark in grosses, worldwide. Ditto *Apollo 13*.

Charlie Sheen and Teri Polo star in LIVE Entertainment's *Shockwave*. It's about a scientist who learns that a bunch of extraterrestrials are about to take over the earth. David Twohy, who wrote the megastinker *Waterworld*, directs.

Moviegoers are going to have a ripping good time next year. The revitalized Hammer Films of England is getting set to produce *The Lodger*, based on a book about the real Jack the Ripper (an American doctor). Meanwhile, director William Friedkin (*The Exorcist*) is developing *Ripper Diaries* for New Line, while Hollywood Pictures is set to make *Greetings from Hell*, also about Bloody Jack. Anthony Hopkins, originally set to play the part for *Greetings from Hell*, has dropped out.

Director Julien Temple has left the \$35 million *Speed Racer* film. Gus Van Sant (*Even Cowgirls Get the Blues*) is the likely replacement. Johnny Depp is no longer to star in the feature, which is based on the futuristic cartoon series.

Columbia Pictures and Jim Henson Pictures have bought screenwriter Hans Bauer's *Fish Tale*, about five kids who go searching for a legendary monster fish.

Now it's Julia Roberts, not Demi Moore, who's said to be playing Poison Ivy in the next Batman movie. We still think bigger-draw Moore will get the role, despite *The Scarlet Letter*. (Don't let us get started on that one....)

Warner Brothers has optioned the Alan Cohen script *Temlor*. It's about a terrorist who's found a way to hit Los Angeles with a 9.1 earthquake.

Vincent D'Onofrio, so fine as Orson Welles in *Ed Wood*, joins Tommy Lee Jones and Will Smith in *Men in Black*. Jones and Smith star as elite Immigration and Naturalization Service officials. Director Barry Sonnenfeld (*Get Shorty*) says, "Whenever there's an alien sighting, Tommy and Will lead the story to *The Weekly World News* so nobody will believe it."

The next Gamera flick from Japan pits the huge turtle against giant subterranean insects.

LIVE Entertainment has bought Robert Franke's script *Lunatic Fringe*. This one's the story of prisoners who are sent to rescue thousands of hostages being held by interplanetary criminals.

The Frighteners is a supernatural comedy shooting in New Zealand and starring Michael J. Fox. Peter Jackson is the director.

Rysher Entertainment's *The Eighteenth Angel* concerns a Harvard professor and his black-arts-dabbling daughter. The film is based on a script by David Seltzer and is budgeted at \$25 million.

Michael Keaton stars in *Multiplicity*, about an advertising executive who has himself cloned so he'll have more time to get things done. Andie MacDowell costars.

James Cameron's next film is likely to be *Planet Ice*, which is being described as *Abys- like*. Cameron wrote the script and is in Nova Scotia right now, determining whether the location shoot is doable. Film will have to shoot

under rough conditions and, if Cameron opts to go ahead, it's expected to take a year to make.

Hollywood Pictures has bought *Fifth Angel*, a script by Thomas Pope (*Bad Boys*). Film is a supernatural thriller, but that's all anyone is saying.

Tim Burton is producing *The Corpse Bride*, an animated feature about a man who becomes betrothed to—yes, a corpse.

Emma Thompson is in talks to star as Emma Peel in the big screen version of TV's old *The Avengers*.

A group of producers is making a \$20 million Laurel and Hardy film, with lots of special effects, called *Laurel & Hardy in Jungle Bungle*. The fact that both comics are dead is not deterring the intrepid filmmakers. They're going to find actors to play Laurel and Hardy playing the screen characters. A Christmas 1996 release is expected. We'll be elsewhere, thanks.

And finally, in its article, "Does Japan Still Need Its Scary Monster?" the *New York Times*—

To Write Like a Woman

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Joanna Russ

Foreword by Sarah LeFanu

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the paper of record—repeats this myth about *King Kong vs. Godzilla*: "In the original, Godzilla wages him out, but in the film distributed here, King Kong wins." Nope. In both versions, Kong surfaces and Godzilla does not. Good job of fact-checking there. (While we're on the subject, the industry paper of record, *The Hollywood Reporter*, stated that *Arabian Knight* is the first super-wide-screen animated movie since *Snow White* and the *Seven Dwarfs*. Actually, it was *Sleeping Beauty*. *Snow White* and the *Seven Dwarfs* wasn't a wide-screen movie. Right studio [Disney], wrong flick.)

On TV: Stephen King has written the screenplay for the 6-hour miniseries based on his novel *The Shining*. The production will air on ABC over 3 nights in the fall of 1996. King says, "We hope to make the scariest miniseries ever broadcast on American television."

Keller Siegel Entertainment (*Baywatch*) is producing *Tarzan*, *The Fantastic Adventures*, an hour-long, live-action series set for a fall 1996 debut. The series is budgeted at \$1 million an episode; there will be 20 hours, which includes a 2-hour introductory film. Producer Paul Siegel says that this *Tarzan* will be true to Edgar Rice Burroughs, and he will be visiting the Earth's core "lost worlds way beyond the jungle...and much more." A talent search is underway to find the Lord of the Jungle.

MTM will be producing a new syndicated dramatic series *The Cape*, about the U.S. space program. Cost will be \$900,000 an episode, including \$3.5 million for the initial TV movie.

Author Caleb Carr (*The Alienist*) has created *The Ostrich Chronicles*, which will debut on CBS in March. Carr calls it a space show which "takes place following the time period which *Star Trek* takes place in (and) posits the question of what happens when world order collapses, and there's a group of people facing a sinister threat who must find a way to restore order in the galaxy."

In syndication, *The Journeys of Hercules* has vaulted over *Star Trek: Deep Space Nine* in the syndicated ratings. It's now at #10, compared to #17 for the latter.

Nelvana Ltd. is creating an animated series based on Sega's hot new videogame *Bug!*, about a smartass insect.

Dan Aykroyd will be the host of *Psi-Factor*, a series about "true" stories of the paranormal. The series will go into syndication in 1996. Aykroyd promises, "These real stories are going to change the way we look at reality." Uh-huh.

On Laserdisc: Hong Kong's *The Story of Ricky* is based on a Japanese comic book, is set in a prison in 2001, and may be the most outrageously gory film in history. Young, heroic Ricky is sent to prison after using his martial arts skills against the gangster who drove his girlfriend to commit suicide. In prison, Ricky becomes the hero of the oppressed inmates by taking on the corrupt wardens and his minions. One couldn't begin to describe what happens during the course of this bizarre, twisted little movie—but it all looks fabulous on the letterboxed, non-subtitled import.

Japan's recent historical fantasy epic *Yamato Takeru* also looks glorious, though it's a disappointing film. Toho (*Godzilla*) does a typically fine job with the mechanical/costumed monsters, and the movie is quite opulent. But the sword-fights and battles are tame, and the compositing of people and monsters, magic, and miniatures is surprisingly cheesy. The movie is in Japanese with no subtitles.

The terrific movie martial artist Chin Karlok is the star of *The Green Hornet*, a new film based (unauthorized, apparently) on the popular U.S. superhero. Actually, it's based on the character of Kato who, in this film, is called the Green Hornet.

The kung fu hero is out to break up a white slave ring—which he does, of course, spectacularly. The dockside shovel fight is particularly impressive. This Hornet/Kato is part of a long line of Hornet/Katos, and the scene in which Bruce Lee's Kato is pictured is quite clever. The letterboxed transfer is just okay, with pale colors and a fair number of breaks and scratches.

Gamera, Guardian of the Universe is the best "dai kaiju eiga," giant monster movie, since the original *Godzilla* (1954). The film is imaginative and intelligent, with terrific special effects and window-rattling sound. Even when the effects don't quite work, they're so ambitious you'll cheer them anyway. And for us fans of the giant flying turtle, Gamera's first, rocket-propelled takeoff truly has a mythic grandeur. The letterboxed transfer is a touch soft, but otherwise fine.

Toho has done a typically immaculate job with the letterboxed, 3-platter *Godzilla vs. Space Godzilla*. Techno-fans will have fun with the modular (if preposterous) giant robot Mogera (recycled from *The Mysterians*), but the movie is otherwise very uneven. The special effects range from startling, state-of-the-art to scenes so bad you'll want to avert your eyes. And the too-cute Little Godzilla may make you ill. A fine "Making of..." documentary is included in the package.

Coming from MCA/Universal: *The Golden Age of Science Fiction Thrillers Volume 2*. This one will contain *The Land Unknown*, *The Moonlight Monsters*, *Monster on the Campus*, and *The Leech Woman*.

Also on tap from Image, a bunch of SF we've never heard of: *Project Shadowchaser 3000*, in which a space station collides with an abandoned mining ship sending a "mutant android" (come again?) onto the former; *Solar Force*, pitting lawman Michael Pare against desperate earth colonists; *Xtro: Watch the Skies*, a new one in that alien series; *Witchcraft 7: The Final Chapter*; and *The Haunting of Sealcliff Inn*, with Ally Sheedy in a haunted Victorian house. Image is also releasing letterboxed editions of *Slaughterhouse Five* and *Never Say Never Again*.

The Roan Group has done a terrific job with the letterboxed transfer of *Hollywood Chainsaw Hookers*. The justly cultified (encultured? Cultivated?) 1987 film about Ancient Egyptian Chainsaw Worshipers is a witty, surprisingly not-too-bloody treat.

At one point during *Master of the World*, Robur informs his unwilling guests that his airship *Albatross* is made of paper. Alas, so too is this flick. The joys: a superb, restrained performance by Vincent Price as Robur, a scrappy Charles Bronson as government agent Strock, a crusty Henry Hull as munitions manufacturer Prudence, and a majestic Les Baxter score. The drawbacks: special effects that don't work at all, not a single shot, a hole-ridden script by Richard Matheson, and a supporting cast which is deadily dull. The widescreen transfer is quite nice and colorful, however, with acceptable sound.

On Videocassette: HBO Home Video has released the *Tales from the Crypt* collection: 13 tapes with 3 tales on each. Among them is the special Robert Zemeckis collection, featuring "And All Through the House..." "Yellow," and "You, Murderer." Naturally, the set's not available on laserdisc. Videomakers continue to be afraid of pirates—who probably already taped the shows off HBO.

Roger Corman is putting a big emphasis on home video with his new Cosmic Home Video line. First up: *Starquest* with Stephen Bauer and Emma Sams. Half the Cosmic films will debut on Showtime, one quarter will get a theatrical release, and the other quarter will go direct-to-video.

Robin Williams will be providing the voice of

the Genie in the animated *Aladdin and the King of Thieves*. This second made-for-video *Aladdin* sequel will be released in 1996.

The Land Before Time III: The Time of the Great Giving is just out. Other direct-to-video sequels which will appear in 1996 include *Beastmaster III* starring Marc Singer and *Tremors II* starring Fred Ward. In case you were wondering, each of these \$3-4 million films brings in about \$40 million.

On CDs: The music for Ray Harryhausen's *The Valley of Gwangi* is available for the first time on CD. The magnificent, nearly 20-minute suite, recorded by the City of Prague Philharmonic, can be found on *The Classic Film Music of Jerome Moross* (Silva Screen). All of Roy Webb's best scores, including *Mighty Joe Young*, *Sinbad the Sailor*, and his Val Lewton work, can be found on *The Curse of the Cat People* (Cloud Nine). These are the original acetates, nicely cleaned up for the CD.

Early in 1996, George Pal's *The Wonderful World of the Brother Grimm* will be getting its first-ever soundtrack release, courtesy of Rhino. Prior to this, the Cinemara film had a dialogue-only vinyl release.

On Broadway: Jack Finney's classic *Time and Again* is coming to the musical stage. The time travel tale will begin its run in the Spring of 1996 at the Old Globe in San Diego, then make its way to Broadway.

In the Mailbox: John Farrell of John Farrell Films wants to know if actor Christopher Lee is alive. As of this writing, yes, he is. Mr. Farrell points out that Microsoft's Cinemania CD-ROM lists Lee's deathdate as 3/31/93. Maybe they confused him with Peter Cushing? For comment, refer to what we said about the *New York Times* and *The Hollywood Reporter*. —Jeff Rovin

THE BRITISH REPORT

by Stephen Jones
& Jo Fletcher

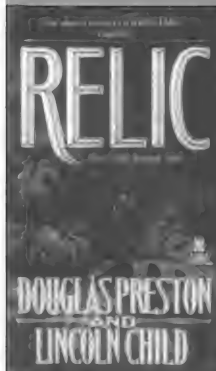
Like everyone else, we are finally starting to recover from wandering around Glasgow's air-craft hanger-like Exhibition and Conference Centre after five days of attending Intersection.

Despite the impression conveyed to the rest of the country by irritating actor Craig Charles and Channel 4 Television's ludicrous "live" coverage of the event, most people seem to agree that the 53rd World SF Convention was quite a success.

Gwyneth Jones at the Voyager launch aboard the Renfrew Ferry.



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David Garnett and Lisa Tuttle in the Queen's Park Glasshouse.



Graham Joyce, left, and Signet Creed editor Luigi Bonami on the Renfrew Ferry.

(despite the tragic death of John Brunner).

For inveterate party-goers like ourselves, the high point was checking out the publishers' celebrations. Without doubt, HarperCollins kicked things off with the most style on Friday evening with their launch of the new *Voyager* list on a boat moored on the River Clyde at Renfrew Ferry. This was the party where everyone who was anyone showed up. Orbit and Warner Aspect followed it the same night with free drinks and Orbit T-shirts at a club aptly named The Arches. The evening ended in fine style as several UK publishers teamed up to sponsor an open party for all convention attendees in the Moat House.

However, Saturday was the night for real party animals. Victor Gollancz found the most original location of the weekend by holding their party for Paul McAuley and Gregory Benford at the sub-tropical Glasshouse, complete with live snakes and lizards for those intrepid guests who finally discovered its location. Back at the convention centre, Legend was doing its best to squeeze as many people as possible into a room to launch Ken MacLeod's *Star Fraction*. And for those drinkers who wanted to stay up until the wee small hours, then there was the *Tor/Forge* party at the Mitchell Library.

Sunday morning, the MBA Literary Agency, Donald Maass and Thomas Schlick hosted a classy buffet lunch back at the Renfrew Ferry, and if that wasn't enough, there was always the SFWA Suite or the various bid parties to keep the alcohol level afloat.

Sunday morning also saw us hosting a charity auction in aid of the British Diabetic Association. The 3-hour event was loosely themed around H.G. Wells (one of the founders of the organisation) and was heroically organised by Sylvia Starshine and Harry Harrison. Among the items up for auction were numerous signed books donated by such authors as Anne McCaffrey and



Hugo statue maker Peter Weston, left, and Brian Aldiss.

Terry Pratchett, a leather-bound Stephen King limited edition, and an original Les Edwards painting of a Martian war machine, the cover artwork for *Intersection's* Programme Book. The painting was also used on a 500-edition limited T-shirt, which Les signed and sold on behalf of the Association for £12 apiece. The auction eventually raised just under £3,000 for the charity.

In September, horror writers Stephen Laws and Simon Clarke joined journalist Craig Cabell for a night in the reputedly haunted Arreton Manor on the Isle of Wight. This was the second year Cabell had staged such an event, and this time the writers were joined by medium Ivy Wellstead, the 80-year-old one-time guide of Arreton Manor, who claims to have seen the ghosts who haunt the building on a regular basis.

Ivy informed the trio that there was a spirit in the room with them and Clarke was the spiritual contact. In front of TV cameras, the author informed the spirit world that they meant the resident ghosts no harm. After a tour of the house's secret passageways and wood-paneled rooms, the writers constructed as story influenced the eerie atmosphere. Next year's event will take place in the Midlands or North of England.

The Sci-Fi Channel is finally coming to Britain. This autumn, subscribers to the Sky Television satellite system will be able to receive seven new channels, including Sci-Fi, The Disney Channel, Paramount Television and Playboy TV!

To tie-in with the Tom Hanks blockbuster movie, Paradox Video is releasing two documentary videos to celebrate the 25th anniversary of the first Apollo programme: *The Apollo Story* and *"Houston We've Got a Problem"* are £10.99 each and are introduced by popular TV astronomer Patrick Moore.

Meanwhile, Warner Home Video's Terror Vision and Beyond Vision labels are offering another wide selection of titles, including *The*

Outer Limits volumes 3 and 4 (£7.99) each, Ray Harryhausen's *Valley of Gwangi* and *Clash of the Titans* (£9.99 each) and the original 3-hour version of Stephen King's *Salem's Lot* (£10.99).

Although the British Fantasy Society failed to organise a Fantasycon this year, most UK horror fans and authors will have attended the Welcome to My Nightmare celebration over the weekend of October 27-29 1995 in Swansea, Wales. The event included guests Jonathan Carroll, Dennis Etchison, Ramsey Campbell and Peter James, and a multi-author launch party for Gollancz's *Dark Terrors* and Raven's *The Best New Horror* anthologies. Author and radio presenter Phil Rickman was also to be on hand to record a programme for BBC Radio Wales.

Penguin's all-time bestselling book, which has already totted up sales of well in excess of 8 million, is about to receive a new boost, fifty years after publication: George Orwell's *Animal Farm* has won the W.H. Smith/Penguin Books 'Great Reads of the Century' competition.

Iain Banks continues to climb towards megastardom: his new novel *Whit*, out from Little, Brown, has been selected as one of the 58 titles in the 10th anniversary Scottish Book Fortnight, which featured a variety of events all over Scotland during the 14 days from October 21st.

September Releases

Arrow had major campaigns for all 3 of its September genre titles: Anne Rice's *Taltos* (£5.99) heads the general list and shares the promotion with the new hardcover, *Memnoch*, the fifth volume in her 'Vampire Chronicles', out from Chatto & Windus (£15.99), while Legend's lead is *Caliban's Hour* by Tad Williams. There's already been a huge publicity campaign for Ken MacLeod's *The Star Fraction* (£10.00 in hardcover), which is set to continue over several weeks.

Bantam is hoping for monster results from *Raptor Red* by Dr. Robert T. Bakker, the touching tale of a mommy dinosaur whose story starts when she loses her mate and hunting partner (ahhhh)...it's in hardcover at a price-sensitive £12.99. There's also a paperback edition of Timothy Zahn's *Conquerors' Heritage* (£4.99), and Yvonne Navarro's movie tie-in *Species* (£4.99), while fellow imprint Corgi has Anne McCaffrey's *Dolphins of Pern* in paperback (£4.99).

Boxtree has Terry Nation's *The Making of Blake's 7* by Adrian Rigelsford as a £9.99 trade paperback, along with Nichelle Nichols' memoirs, *Beyond Uhura: Star Trek and Other Memories* (£8.99 in trade paperback), *Star Wars: The Scripts*, collected together in one volume for the first time (£14.99 in outsize paperback) and the eleventh *Quantum Leap* novel, *Double or Nothing* by J. Henderson (£4.99). There's a nice package, including cards, cloth and notepad, for Liz Greene's *Mythic Astrology* (£16.99). On the graphic novel front, Boxtree has the Chris Claremont-penned *Aliens Vs Predator—Deadliest of the Species Book Two* (£9.99) and Dennis



Left to right: Craig Cabell, Stephen Laws, medium Ivy Wellstead and Simon Clarke, who spent the night in the Isle of Wight's supposedly-haunted Arreton Manor.



Feldman has written *Species—Movie Tie-in* (£8.99). There's also a bind-up of the *Star Wars* comics from Dark Horse, issued as *Star Wars Classic 3* (£8.99).

Coronet has Carol Brennan's suspense novel *Hill of Summer* (£5.99).

Harlan Ellison has written the introduction for *Electric Dreams*, a collection of the art of Barclay Shaw, for *Dragon's World* (£12.95 in large size paperback). The 1996 calendars are starting to make their appearance: Paper Tiger has Robert Ingpen's *Calendar of Days That Never Were* (£5.95), which includes text by Michael Page.

From **Flamingo** comes J.G. Ballard's controversial eco-thriller *Rushing to Paradise* (£6.99).

Gollancz has another full list, with T.W. Wright's *Erlbaum*, a sequel to his bestselling *Strange Seed* (£4.99), the second volume in Ian Watson's epic space opera 'Mans', *The Fallen Moon* (£5.99), and D.G. Compton's cross-genre SF crime novel *Justice City* (£5.99). In hardcover, there's the third book in Phillip Mann's 'Land Fit For Heroes' saga, *The Dragon Wakes* (£16.99), and Christopher Evans' *Mortal Remains* in simultaneous hard and C format (£15.99/£8.99).

HarperCollins has the third in the *X Files* series, *Hunter* (£4.99) in the general list. Walter Jon Williams' *Metropolitan* is a Voyager title

(£5.99), as are *Space Precinct 1: The Deity-Father* by David Bischoff (£4.99), Poppy Z. Brite's vampire anthology *Love in Vein* (£4.99), more vampires in *Travelling With the Dead* by Barbara Hambly (£4.99), and Mercedes Lackey's *Sacred Ground* (£4.99). The Tolkien imprint has Tolkien's *Map for the Hobbits* by Brian Sibley and John Howe (£4.99).

Two leads from **Headline's** Feature imprint: Ramsey Campbell's *The One Safe Place* (£5.99) and Richard Laymon's *Quake* (£5.99), with the psychochiller *You Belong to Me* by Elizabeth McGregor downlist (£5.99).

It is, of course, Stephen King month at **Hodder & Stoughton** with the release of *Rose Maddier* in hardcover (£16.99 for those not able to get to a supermarket to take advantage of the non-net discounting frenzy). There's also a £49.99 audio cassette series (that's 18 cassettes taking 22 hours to read the story!) The rest of the bases are covered with the publication of John Douglas's *Cursed* (£16.99 in hardcover) and Chaz Brenchley's *Dead of Light* in B format (£9.99) for horror fans; SF readers get the new C.J. Cherryr space opera *Rider at the Gate* (£16.99 in hardback), and David Wingrove's *Days of Bitter Strength*, the seventh in his 'Chung Kuo' epic (£15.99), with the previous volume, *White Moon*, *Red Dragon* out as an

NEL paperback (£5.99); and, for fantasy fans, the 18th in Piers Anthony's endlessly successful 'Xanth' series, *Geis of the Gargoyle* in paperback from NEL (£5.99).

Orion leads with Michael Tod's squirrel fantasy *The Second Wave* (£4.99), in which the Red squirrels and the Grey squirrels are not as happy together as they might seem, while the Millennium list has invaders of a different colour in Robert Sheekley's *Aliens: Alien Harvest* (£4.99). Sharing the lead title slot is Mercedes Lackey's *Storm Warning* (£4.99), with Michael White's *Asimov: the Unauthorized Life* downlist (£5.99). The *Science Fiction of H.G. Wells* is a handsome volume: it's a Phoenix Giant, with the hardcover bearing the Dent logo (£15.99) and the simultaneous C format Phoenix imprint (£9.99).

Pan's SF line is served by Lois McMaster Bujold's *Mirror Dance* and Eric Brown's *Blue Shifting*, both £4.99 each.

Penguin has Nancy Kress's *Beggars in Spain*, based on her Hugo and Nebula-winning novella, out in the general list (£5.99).

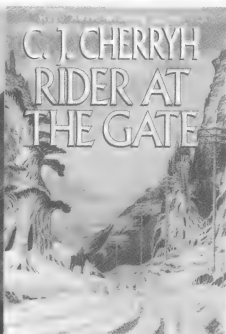
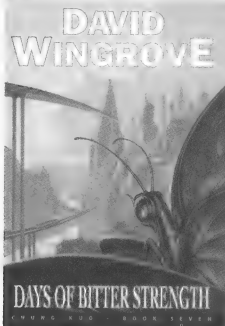
Pocket has two tie-ins for the *Doom* computer game, *Knee-Deep in the Dead* and *Hell on Earth*, both by Dafydd ab Hugh and Brad Linaweaver and priced at £4.99 apiece. As well as the *Star Trek* Desk Diary for £9.99, you can also pick up the 12th *Deep Space 9* book, *The Laetrian Gamble* by Robert Sheekley and the 4th *Voyager* book, *Violation* by Susan Wright, both £4.50 each. In hardcover from Simon & Schuster comes Peter Chippindale's *Mink!*, being touted as 'An Animal Farm for the '90s' (£9.99), and with a £15,000 campaign to help things along.

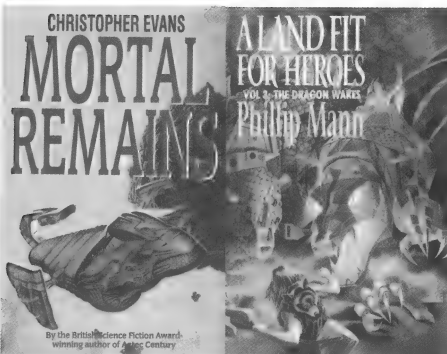
Robinson's Raven imprint planned a big promotion for Dennis Etchison's *California Gothic* (£4.99) when the author took part in Swansea's Halloween Horrorfest. The book is illustrated throughout by J.K. Potter.

Sceptre offers Robert Girdaldi's *Madeleine's Ghost*, a hugely atmospheric ghost/love story (£5.99) which should benefit from a massive ad campaign in the women's magazines.

Signet's new Creed imprint has Nancy Baker's *Blood and Chrysanthemums* (£4.99) and the Angels anthology *Heaven Sent* edited by Peter Crowther (£4.99).

Titan offers all ten episodes of the original radio dramatization of *The Empire Strikes Back* collected into one volume by Brian Daley (£7.99 in large format paperback). On the graphic novel front, look for *Enigma* by Peter Milligan and Duncan Fegredo (£12.50), *Mortal Combat: Blood and Thunder* by Marshall and Rolo (£7.99), *Wild C.A.T.s.* by Brandon Choi and Jim Lee (£7.99) and *Superman/Doomsday: Hunter/Prey* by Dan





Jurgens & Brett Breeding (£5.99).

Touchstone has Christopher Priest's *The Prestige* (already submitted for this year's Booker Prize), in hardcover (£15.99).

From **Thorsons** comes *Holy and Unholy Ghosts* by Peter Mullen, a priest based in the north of England (£6.99 in trade paperback).

Virgin has *The Star Wars Archives* by Mark Cotta Vaz and Shinji Hata as a glossy hardcover (£19.99). Continuing the *Doctor Who* list, there's the novels *Toy Soldiers* by Paul Leonard (£4.99) and *Managra* by Stephen Marley (£4.99), and the non-fiction study *The Seventies* (£12.99 in large-size paperback).

Viking has a lot of glossy promotional material for Neal Stephenson's new novel, *The Diamond Age*, in trade paperback (£9.99).

From **Vintage** comes A.S. Byatt's lush new fantasy *The Djinn in the Nightingale's Eye* (£4.99).

Warner's Orbit SF has Alexander Beshers's

Rim out as a "special format" (not B or C, but "special"!) paperback (£6.99). In the general list is the large format paperback of Brian Lane's *The Encyclopedia of the Occult and Paranormal* (£7.99). Iain Banks' *Whit* heads up the Little, Brown list (£15.99), with a hefty spend to ensure his preeminence in the bestseller lists.

Finally, it was **Holy clammers!** as the *Caped Crusader* raced like a bat out of hell, but the dastardly villains—in the unprepossessing shape of London's crafty clamping patrol—got there first. It took some sweet talking on the part of Batman and Robin to persuade the paranoid parking patrollers, but in the end, truth, justice and the fight for right won the day and the Batmobile, nabbed by the clamp squad while the daring duo were handing out Batpacks to the hundreds who had flocked to the Oxford Street HMV record shop for the grand opening of the summer sale, was duly released.

—Stephen Jones and Jo Fletcher

1995 WORLD FANTASY CONVENTION

By eluki bes shahar

There is Many Otters, of the Wannabe Tribe of the Maribout Nation, reporting from World Fantasy 1995 in beautiful Bawlder MD. This is my first WFC, and I've been having a triff time. It's a very relaxicon atmosphere, and, with only two tracks of programming, seems almost pastoral.

Highlights of the convention have been the opportunity to meet Barbara Mertz, better known to mystery fans as Barbara Michaels and Elizabeth Peters. Turns out Ms. Mertz is a long-time SF and fantasy fan taking the chance to look in on a WFC in her own back yard. And yes, more Amelia Peabody mysteries are promised...

It's strange and often attending a convention as a, well, is publisher's representative really the right word? (And yes, I know I was at Lunacon just after I started working for Avon, but I wasn't *awake* at Lunacon...) I'm getting to meet a number of our authors and agents who were formerly just voices on the phone, and it's really interesting having faces to attach. I got to meet Ron Sarti, who tells me he's already getting

requests for *Chronicles of Scar* (AvoNova 1996) so I guess I must be doing something right in the ballyhoo department. And speaking of meet and greet, the lobby of the Inner Harbor is marvelously designed to accommodate clusters of base-touching attendees, and it's really frightening how many of the people here I know.

The bad news at WFC is that Don Maitz, one of the featured artists of the convention, had the work he was sending to the Art Show stolen from a FedEx truck in Baltimore before it was delivered to the con. Apparently thieves broke into the truck and stole the largest box, sigh...

Even without any panel assignments, I still managed not to get to any of the programming, unless you count Friday's Mass Autographing, which was rather enormous and daunting, but still a major improvement from the writer's point of view over sitting in unsullied solitude for an hour interrupted only by inquiries as to when the Writer GoH is going to arrive. It was also an improvement over many Meet The Pros parties in general as all the pro guests were stationary and

explicitly labelled. Other conventions take note...

The bar was too noisy and the giant TV didn't help, which is the only bad thing I can think of to report about the hotel and the intermittently shellshocked but real friendly staff.

The dealer's room was heavily weighted toward book dealers, with a nice mix of antique and new and a really good representation of Brit F&SF. I and my co-enabler spent too much money in the dealer's room, mostly on vampire novels. Lesbian vampire erotica, the new marketing niche. The ancillary shopping was also primo: just ask those dress-to-party animals, Esther Friesner (*HamsterQueen!*) and Susan Schwartz (*Our Lady of Shoes*). Saturday night was party night. I actually made two full circuits of the Tor suite before claustrophobia set in and I had to make for the hall, where David Hartwell was looking truly soigne in one of Nina Kiriki Hoffman's wigs, furnished for the occasion. I thought the brunette number with the white streak was especially becoming.... The parties continued until two ayem; Many Otters continued until about 10:30.

Sunday's banquet went off went off briskly, with our Toastmaster, Name Withheld, doing a Langford with a Weekly World News round-up before the awards were given out. *Towing Jehovah* won for best novel, Stephen King picked up the short story award (and Ralph Vicinanza picked up his statuette), and Ellen Datlow got a lovely new set of bookends: Best Editor and Best Anthology, which was particularly nice as I was sitting at the table with her and got to fondle them. There's a rumor that if you rub the nose of a World Fantasy Award you'll be nominated in the same category the following year...

Next year is Schaumburg (suburban Chicago); 1997 is London, and 1998 is Monterey California. 1999 is still TBA.

—eluki bes shahar

INTERVIEW: KIM NEWMAN

Continued from page 7

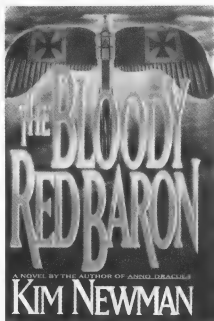
This was before Stephen King had come along. James Herbert had just started publishing. But when *The Rats* came out, Herbert's breakthrough book, I remember that was the first novel I had ever read about which I'd thought, this is *terrible*. I had read books before that I had not enjoyed, but previously I'd not had any critical opinion. I remember reading this and thinking, this is a *bad* book. There are things in this book which just do not work. It's a 120-page novel and the hero takes a 30-page holiday in the middle of it to have sex.

That's slightly off the point. What I mean to say is that back then horror was basically Dennis Wheatley. I read one or two of his things and didn't really get on with them. Now I might find them somewhat more interesting as artifacts from the '30s and '40s, with all the prejudices of the time. But then I found them just stuffy and tedious. Wheatley spends a lot of time describing the meals his characters eat. It was a mannerism of his.

I never read *Famous Monsters*, but because I was interested in film, I did read books about horror films. Carlos Clarens wrote a very good one, and there were a few others out. As I had discovered Stoker and Stevenson, etc., I discovered that these guys Robert Bloch and Richard Matheson had also written books. I'd seen films they were involved with.

I probably read a lot of books that were made into films, even though they were not particularly major books, because it was something that interested me. To this day I will pick up copies of *Executive Suite* or whatever because I have reviewed the film based on it. I remember looking out for things like *Conjure Wife* because I had seen the movie.

So that's how I got interested in the horror



THE BLOODY RED BARON *by Kim Newman*

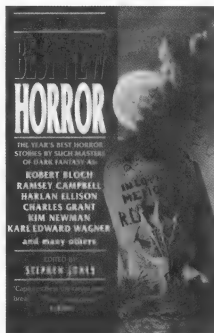
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field. As for how I got into it as a professional was just that I couldn't get a real job. I graduated in 1980 as an English graduate at time when there wasn't a use for my talents, whatever they were, in any of the fields I applied to. So I spent 2 years, three years, something like that, basically on welfare doing bits of theatrical work, writing for cabarets (mostly music fancies), doing bits of fanzine, and stand-up comedy. The kazoo-playing which always comes up in my biography is from that period.

After a couple years, I had a conversion-on-the-road-to-Damascus experience with an amplifier falling on me in the back of a van after a particularly poor engagement at a biker pub in Bath, where we had been thrown off by the management in the middle of our set. That ended up with a screaming row in the street. I'd like to say we went on to become rich and successful. We didn't. We really just got depressed and broke up. I committed myself to moving to London, away from where I grew up, and I just followed what interested me. I started sending out stuff I had written. I sold journalism first, but quite quickly thereafter I sold my first short story to *Interzone*. I went on to *Fantasy Tales*. I sold my first book, which was non-fiction, about film, within four months of selling my first article. That fixed me on maybe I should stop applying for these jobs I'm not even getting interviews for, and maybe I should dig ditches, or be a writer.

SFC: I note that some of the writers you mentioned, James Herbert, and especially Dennis Wheatley, are not really known in the USA. Do you think you had a different perspective by becoming acquainted with them early?

Newman: I didn't actually read those people religiously. I didn't actually like their work. They were horror. If you went to the horror section in a British bookshop, it was Dennis Wheatley for a long time. I think Herbert came along slightly before Stephen King. By the time King was publishing his first book, I had given up reading modern horror, because I had the false impression it was all rubbish. I spent my time reading Arthur Machen or Rider Haggard. I didn't actually catch up with King or Peter Straub until the early '80s.

SFC: Most of your books have an outrageous or iconoclastic sense to them. Were they perhaps written out of protest, a sense of "this stuff is really stupid; I can do better"?

Newman: I'm not particularly arrogant that way. I think what I come to do when working on a novel in particular, or a story as well, is that I have whatever I want to write about and I start messing around with the theme and the characters. But often I think, what would be the conventional way of doing this? And I'll do something else. What would normally happen in a book like this?

Only time did I ever do what you're talking about, saying, "Hey I can write this better," which is an appalling attitude, and if someone talked like that at a convention you'd punch them in the mouth.

But I did it under a pseudonym, in the Jack Yeovil books. The first of those is the one that is only just being published. It was written in 1987, and it is out in Britain under the title *Orey of the Blood-Parasites*. I had written something like a novel and a half, and those were going the rounds of the publishers and getting rejections. Both of those books, in the end, sold, but they didn't sell quickly. I realized that I needed to have another work out there going the rounds, because I couldn't just keep devoting six months of my life to something that wasn't selling. I thought I'd write the book in a week, because if it doesn't sell, I'd only lost a week. If it does sell, even if it sells for £300, at that time that would have been more than I could have earned in a week doing anything else.

So I sat down and wrote this thing. Its original title was *Bloody Students*. It's a splatter novel set on a university campus. I thought that even in a week I could write a better book than—I will mention the names—Shaun Hutson or James Herbert or Guy Smith. And I wanted to write that type of book, something with lots of action, lots of gore, a bit of sex. Being my work, there was a kind of seam of humor running through the book which I don't think those other guys would be comfortable with. And, being me, I couldn't quite bring myself to the heights of frothing misogyny frenzy that I think runs through all their books and, to my mind, makes them unreadable, even on a camp level.

But I was trying to do a trashy paperback, very much in the way that John Brosnan has written the Harry Adam Knight books, which I admire greatly. Later on, when I was Jack Yeovil, I was asked to write fantasy novels. Again, I looked at the field and said, "I really can't write this stuff in which a bunch of people go on a quest and save the kingdom from the forces of darkness." Again, I looked at the other stories and wondered why you can't have fun and do something interesting and play around with different sets of conventions and clichés.

So one of my fantasy novels is a kind of Dirty Harry, hardboiled detective novel about tracking down a serial killer in a grimy city. It's sort of a medieval version of one of those really complicated Italian murder mysteries. Another is essentially a backstage musical-cum-murder-mystery. I got fed up with the fact that all these books seemed to have aristocrats as heroes. They all depend on the idea of the divine right of kings. Some prince would come along, and even if he's disguised as a peasant for most of the book, in the end he gets his throne. Personally I think such people are probably scum. So I wanted to write from a slightly more street-level perspective.

Again, I'm not sure if that was through dissatisfaction with what was going on, because I didn't read particularly widely in the field. It was just my perception that there was a lot of fluffy, lazy thinking going on in the production of formula work. I think that doing that would bore me stiff first, and then bore the editor stiff who had commissioned it, and finally it would bore the reader stiff. My books didn't sell at all better than those by someone who took the path of least resistance and wrote the barbarian-on-a-quest stories in the same series. (That was David Garnett, by the way.)

SFC: Your *The Night Mayor* has a sense of "Can you top this?" as if you're out to out-do all that has gone before in this genre.

Newman: I write first to amuse myself. I do sit there at the typewriter and sometimes think, "Nah, that's stupid," but sometimes I think it's stupid but I'll try it anyway. I think my books do often tend to topple into the ridiculous. I like to feel there is a kind of grounding in seriousness. For instance, none of my books are just funny in the way that Terry Pratchett books are, because I do think there is still a rooting in nastiness. I think my characters are seriously jeopardized. People are seriously hurt. There's not this kind of funny stuff. And the most overblown things I've done have a kind of savagery. I think I write more out of anger than anything else. Again, I'm just analyzing my own work. It's not something I set out to do. It's something I find I have done.

SFC: Your *Anno Dracula* may be one of the few *Dracula* spinoffs that anyone is going to remember. You're doing something very familiar, but taking it to an ultimate extreme.

Newman: That project grew from the original novella, which Stephen Jones published in *The Mammoth Book of Vampires*, to repay his earlier plugging of my work. I was asked to do a story

for the anthology. I thought, well, I ought to do a *Dracula* story, since *Dracula* is the big vampire character. So I had an idea which hadn't, I thought, been done. There were similar things. One of the reviewers pointed out all the others that were kind of like mine, but no one did it exactly as I did.

I wanted to do something that was inclusive, that included all different types of approaches to vampires. I didn't want to do the ultimate, though some people have said that. It's still literally a vampire book. It's a parasitic book in that it feeds off of other vampire novels or even other types of novels. I looked at our culture—I don't mean European/American, but our culture of horror, people who grew up on Hammer films and Bram Stoker, and now all the way down to Anne Rice or whatever—and I wanted to write from within that culture.

But also I wanted to write about things that horror doesn't usually deal with. I don't think that all that much horror is interested in the things you find in science fiction, in how societies work. I'm not entirely sure if *Anno Dracula* is even a horror novel, because it's not scary. It doesn't set out to be scary. It's about horrible things. The characters are in terrible jeopardy, but I don't think it's got that kind of Lovecraftian sense of supernatural awe or fear. In fact, what I think I was trying to do was to present a world in which the vampires and the monstrous were just a part of everything else, in a way that I think that monstrousness is a part of the real world.

I wouldn't say that it's the only *Dracula* spin-off which anyone will remember. I think, for instance, that Brian Stableford's *The Empire of Fear* is a pretty strong novel, and there are a few others. But I'm starting to feel really embarrassed about having done this book. As much as I like it and as nice as people have been, it's hard not to say there are lots of these around now. I was browsing through a convention book room and I came across two new *Dracula* spin-off books. I thought well, I've got one of these as well. And what's more, I'm going to do it again, because I have finished a follow-up book, *The Bloody Red Baron*. I'm beginning to feel like I've gotten into a lift and it's getting very, very crowded with fat people with halitosis... (Laughs. Stephen Jones cackles in the background.) I may want to rephrase that.

SFC: No, it's a striking image. Very trenchant... But, well, what happens now if the publisher wants more and more *Dracula* books and starts saving large sums of money for you for a third one?

Newman: I've got ideas for three more. I'm not going to do—and I'm going to name names again—the Brian Lumley thing of having one series that's a big hit and writing more and more of them until the quality declines. The thing is, this is a big subject and because the basic idea allows me to go back and do other books set in completely different places, times, and with a completely different feel, I will not go back and do a second book set in 1888, or in London anyway. The next book is set in World War I, in France in 1918. I may well come back and do a 1920's gangster-flavored one. I've also always wanted to do a western. The other idea I have is one that has something of the feel of an early '60s blue movie, set in Rome, in *La Dolce Vita* type setting. That would be called *Dracula, Cha-Cha-Cha*, which was a big hit song of the time.

But I'm not going to do these one after another. I may well abandon these ideas for stupidity or whatever. I've made some money out of these books. It certainly has been my most successful book. In fact, I immediately went away and did something far less commercial. I would hope not to be remembered as a one-subject author, and

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I've never been in the position of this Faustian bargain. I don't really believe it works that way anyway. But I would hope that I am incapable of writing a book as bad as *The Tale of the Body Thief*. That's a terrible thing to say. (Laughs.)

SFC: Well, if you want to malign the dead for a bit, the one author who really seems to have made the Faustian bargain was Frank Herbert, with his endless multi-million-dollar *Dune* books. The running joke is that he did the soap-opera version, which was called *As the Worm Turns*, and the horror version, *Charnel House Dune*, and so on. But, more seriously, if you extend your Dracula series into a western, how do you propose to handle the American setting? I know that if I were to set a story in contemporary London, I'd try to restrict the scope as much as possible. I'd try to keep it in one hotel room, or something. I'd hope to get a couple street names right and leave it at that. So, how do you feel about big, sprawling foreign settings?

Newman: I've done it quite a lot. I think I probably know as much about the Wild West as I know about London in the 1880's. I've seen a hell of a lot of movies and read a lot of books. I was for a while nervous about doing it. I was particularly nervous every time I read an American book which was set in London. I will allow the incredibly honorable exception to be Peter Straub's *Julia*, which is one of the best books about London written by an American I've ever come across. But, that said, there was a case recently of a major, big-name American horror writer who wrote a book with a scene set in contemporary London where someone is paying for their drink with pound notes. You Americans should know that we haven't had them for 10 years. [The last convention I was at in London, David Hartwell did try to buy a drink with a pound note. Big laughs.] Things like that, I would hope to get right. I am sure people could go through my books and find such things. I have done it myself. I have gone back through stories set in America and found, not terrible mistakes, but things that were wrong that I've like to change.

One of the other things I've been doing, another strand of my work, is a series of alternate-world stories in collaboration with a historian-journalist named Eugene Byrne. They have been predominantly set in an alternate America from the 'Teens through to the 50's. So far, no one has come up to me and pointed out some really stupid error. I am sure they're there. I feel that I can probably write American reasonably well, though I wouldn't want to give up all the British things about the way I write. I think that those stories which are about America are not like the stories that Americans write about the same things. Obviously I am slightly more critical of America than some American writers tend to be. For instance, it is a well-known fact that Dennis Etchison's first great success was his high school essay, "What America Means to Me." I think you would be rather interested to find out what America means to me, and I think it would be very different from what it means to Dennis.

SFC: There is an absolutely unique form of TV and film dialogue, which probably your ear can't quite pick up, namely a British actor impersonating an American. The best example I can think of is the actor playing the cowboy in the Louis Jourdan version of *Dracula* for the BBC. He has a totally unique accent, which made me understand what a Hollywood English butler sounds like to you.

Newman: I would have to say you're quite right. I think Americans do British much, much worse. Again, I'll mention names. Stephen King. "The Langoliers." There's a character in that who is supposed to be a British secret agent, and every single line of dialogue that comes out of him is

like the toad that pops out of the princess's mouth in the fairy tale. It is as bad as introducing a Scotsman who goes, "Och aye, 'tis a braw bricht moonlicht nicht the nicht." It is just awful. And Stephen King has been to London. "Crouch End," a story of his, also has this completely phony, completely false vision of Britain and the way British people talk.

There always used to be a thing in the '60s where every adventure show or cop show would have one episode set in Britain. Most of it would be set in Los Angeles or New York—*Macmillan and Wife* or *Columbo* or whatever. The American episodes would be on the street, people going into restaurants, and the like. You'd go to London and you'd get fog, gaslights. Here's another fact: since the Clean Air Acts of the early 1950's, London doesn't have fog anymore. Cobblestones. Cockney knife-grinders, that sort of stuff. It's not like that, although I've written about London like that. I've seen what the appeal of that is.

I am sure if I wrote a whole book with an American setting, I am sure I would have Americans read it. In my second novel, *Bad Dreams*, the heroine is an American, and I gave the whole manuscript to Lisa Tuttle to have her go through it and find what an American would not say, and so forth. In fact, she only picked out one thing, and that was that I had her arranging to meet someone at tea-time. (Laughs.)

SFC: So, how do you avoid being merely mid-Atlantic and appealing to neither British nor American readers?

Newman: You try to be honest. I write the best book I can, *Anno Dracula*, I had a really good deal on in America. The thing had just come out in hardback in America. I don't usually think of wide commercial appeal. The book I wrote after *Anno Dracula*, I didn't think would even get published in America, because it was a deeply British sort of thing. Also, in Britain, we read things like *Carrie*, for instance, which is about a school system which is completely alien to British experience. We can understand it: it only takes a while to fit in and see what is going on. So I don't see why American readers should fail to make that same adjustment for books about Britain. Clive Barker has said about his novel *The Thief of Always* that he has de-nationalized his work. He avoids British settings. His work could be set anywhere.

But I think that hurts the book. I think that if it had a specific setting, be it British or American, it would have been a stronger book. As it was, it was a story about someone who lived in a real world and went to a fantasy world. In order for that sort of story to work, the real world has to be Kansas or Oxford or Manchester. It needs to have something real. And, by going with this nebulous, non-specific setting, he hurt the book. I think that what I'm saying that I don't want to hurt the book, even if doing so would make it, in the short term, more instantly commercial. I'm not, I think, a particularly difficult writer. I'm not doing particularly off-putting work. So I think I will always have a certain audience. I have reached a point where I'm making a living. That means I have reached a point where I can afford not to compromise.

WORLD SF CONVENTION REPORT

Continued from page 24

advance in the reputation of British convention-runners, and may even have put them into the league of North American fan communities that regularly bid for the Worldcon, such as Boston, Chicago and Los Angeles.

Glasgow is an industrial and port city that stands near the mouth of the River Clyde, on Scotland's western coast. For many years, it was



David Pringle, by the end of the convention the Hugo Award winning editor/publisher of *Interzone*.

one of the major centers of the British shipbuilding industry, but following the end of the Second World War, the Glasgow yards and the local economy suffered through decades of steady decline. In the early eighties, capitalizing on the brief economic boom brought on by exploitation of the North Sea oil reserves, Glasgow undertook a program of rebuilding and improvement which culminated in its being named host to the European cultural festival in 1991. It was this period of new construction—most notably the construction of the Scottish Exhibition and Convention Center (the SECC), which was the main venue for *Intersection*—which helped inspire Vincent Docherty, Martin Easterbrook and others to pursue a bid to host the Worldcon in Glasgow.

The SECC is quite literally on the banks of the River Clyde, and a raw wind was blowing rain up the river when I arrived at the convention on Thursday afternoon. By the time I arrived, the convention was well under way, with more than 3,500 fans already on site. I had a terrible wave of horror run through me on entering the outer hallways of the SECC; people seemed to be packed in so tightly that there was hardly room for anyone to move! Happily, I soon discovered that the mob in front of me were merely queuing up to attend the opening ceremonies. Once inside Hall 5, the site of such "extravaganzas" as the opening ceremony, the Hugo awards, the masquerade, and so on, it became clear that there weren't really that many people there after all. There were numerous empty seats for both the opening ceremonies and the Hugo Awards, and most people who wanted to be were seated for the masquerade.

After the laser shows and other excesses which have become commonplace at recent Worldcons, *Intersection*'s friendly and unpretentious opening was refreshing. Diane Duane and Peter Morwood were unrelentingly charming "Toast Mr. and Mrs." and introduced a series of committee and local municipal dignitaries, all of whom were manically happy to welcome us to Glasgow. Then the Guests of Honor were introduced, an area in which the convention was very well-served indeed. Samuel R. Delany, one of the field's most distinguished novelists and critics, who looks more like Walt Whitman than each passing year, was the first to be introduced. He was followed by Gerry Anderson, creator and producer of a long list of science fiction TV series, including *The Thunderbirds*, *UFO*, *Space:1999* and *Space Precinct*, who received a very warm and enthusiastic greeting from the crowd. Rounding out the slate were British cover artist Les Edwards, and long-time British fan Vincent Clarke, who virtually invited the fanzine



Storm Constantine

in Great Britain.

The program was closed with a stirring (or stifling, depending on your taste) serenade by several pipe and drum bands, and fans were encouraged out of the hall by word that the City of Glasgow visitor's bureau had laid in thousands of glasses of wine and Scotch whiskey in the main exhibit hall to welcome the convention. I've never been one to turn down a free beverage, so I made my way into the SECC's Hall Four to enjoy a dram and peruse the pocket program.

Decades of research and experimentation by materials scientists have created a pocket program format which is both easily portable, easily read and resistant to being sat on. This year's version, sponsored by Wizards of the Coast, featured a durable plastic cover and grids attached to a tough little two-ring binder. This meant that one could take a day's grid and move it to the front of the book for easy access, or shift the site maps so that they were next to the daily schedule. Most people seemed quite impressed by the engineering in the artifact, and most complaints arose from the necessity to use very tiny type, and the inevitable changes and cancellations which it did not contain. To make up for these, the convention took to issuing daily "pink sheets," full lists of programs and participants, as accurately as could be determined at the beginning of the day.

This list of attractions in Hall Four was so long that it barely fit into the little box on the site map. The room was cavernous, covering about a third of the entire facility. The hall was home to the dealer's area, the art show, the fan lounge, numerous exhibit areas, two beer trailers, a food court, several small program areas, tables and chairs reserved for small group discussion or "kaffeeklatsches," bid tables, the "fan market," author signings, and several large inflatable trampolines, allegedly for the use of children (but stressed-out committee members were rumored to be making use of them after the hall closed at 7:00 PM). It was an amazing scene, but there was still plenty of room to spare; the most common analogy used to describe the hall was an aircraft or dirigible hangar.

There were only two real drawbacks to the layout of hall four in particular and the SECC in general, the acoustics, and a lack of water fountains. The high steel ceilings of the rooms tended to swallow noises as call a human voice, but reflected louder sounds into every corner of the hall. Unfortunately, a display from the London Trocadero Alien War adventure game was right in the center of the room, and its organizers insisted on playing sound effects and music from the film series at extremely robust levels through much of the weekend. People frequently had to shout to be heard, even when talking to others just a few feet



Valerie Freireich in the Dealers' Room

away. With all of this shouting, attendees rapidly began to suffer from parched throats. There were places where beer, soft drinks and bottled water could be purchased, but their proprietors had failed to anticipate the level of demand, and Thursday and Friday both saw most venues eventually sell out of all non-alcoholic beverages. The demand was exacerbated by the lack of safe drinking water in the facility; warnings were issued not to drink water from the bathroom taps, because these were fed by the same header tanks as the toilets and constituted a possible source of *e. coli* infection. This occasioned more complaints than any other problem, especially for North American fans who were accustomed to easy access to free drinking water at their conventions.

Besides Halls Four and Five, three other large rooms in the SECC were used by the convention. Hall One held registration, which was efficient enough that I seldom saw a line of more than two or three people at any time all weekend. Hall Two was the site of the film program and certain high-profile programs, and had the best acoustics in the building. Hall Three had been divided into four separate program areas, and suffered its own problems with noise, but more on that later. The main concourse also featured two cafes, a bank, message boards, numerous information and assistance tables, and on the second floor, the green room, the newsletter office, and sundry committee nerve centers.

Through the south doors of the SECC, it was a very short walk to the Moat House Hotel, which featured 14 additional program rooms, and actually hosted a narrow majority of the convention's programming. Attendees quickly learned to give the programs in the Moat House a good look; aside from the superb Hall Two, the Moat House rooms were the best place to hear conversation or readings in the whole complex.

While casting about for something interesting to attend—I was torn between a panel entitled "Why was Scotty Scottish?" and the intriguing "Ops Radio Procedures"—someone handed me a copy of the first issue of the convention newsletter, *Voice of the Mysteron* (a title taken from one of Gerry Anderson's Supermarionation series, "Captain Scarlet"). VoM was just about the best Worldcon newsletter I've ever seen; editors Alex Stewart, Mike Scott, Steve Davies and others, did a fine job of putting useful information in front of the convention, sometimes as often as four times a day. Californian Tom Becker did an immense amount of production work, and fell so thoroughly in love with the convention's Gestetner copier that he was rumored to have been exploring the possibility of marrying it and remaining in the country. The first issue featured a useful list of the evening's parties, some sensible cautions in



Robert Silverberg, left, and Barry Hammond from the Canadian magazine *On Spec*.

regard to local traffic and made mention of the bus service to the various hotels.

This latter item was an especially critical one, because while the SECC and other daytime facilities were admirably centralized, the convention hotels were scattered over several miles of the city. The Moat House was ridiculously close, having been built to serve the SECC, but the next closest hotel, the Marriott, was a half-mile away, on the other side of a major expressway. The main party hotels, the Forte Crest and the Central, were considerably farther. Buses served all these locations on a regular schedule, but they were not free; given a party of five, it was actually cheaper to share a taxi to either the crest of the Central. This was just one of the area in which many attendees found themselves incurring unexpected expenses, although most were more than happy to pay for door-to-door service in Glasgow's uncertain weather.

I barely had time to absorb all this information before Hall four was shut down, and I had to confront the next major problem; where to eat? Fortunately, Glasgow has no shortage of restaurants, and there were places to fit every palate and pocketbook studded around each of the major convention hotels. As my dinner group cabbied back to the Central Hotel, we craned our necks looking for examples of architecture by the "Glasgow School," although its principle reputation is as an industrial city. Glasgow is also a major university center, and largely escaped the damage which so many other cities suffered during World War II. There were a number of attractions, art galleries, the museum of transport, etc., to attract the attention of non-members with the time to tour them. For that evening, we limited our exploration to the world's slowest Indian restaurant.

Probably the most important event on Thursday night was the opening of the unified Bid party in the Bothwell suite of the Forte Crest Hotel. The bid committees of Atlanta, Baltimore, and Boston pooled their resources to present one Lollapalooza of a party, which seemed bent on cramming every member of the convention into one room through much of the evening. The resultant conditions were very close to the average Turkish bath, but it should be noted that it would have been hot in a room full of that many people, even in country which had discovered air conditioning. The Niagara Falls in '98 committee chose not to participate in hosting and paying for the party; many observers said this was an indication that they had accepted the fact that they were



L to R: Laura Frankos, Esther Friesner and her son, and Harry Turtledove inside the SECC. In the background, behind the walls in the distance, are the Dealers' Room and Artshow.

Lissanne Norman, Terry Brooks, Dave Wolverton and Roger MacBride Allen at the Autographing table.

unlikely to win, and declined to put more funds into their effort. It's possible now that Boston and Atlanta wished they had done the same; for that first evening, Baltimore seemed to be outdistancing them in new supporting memberships and number of stickers sported on the badges of attendees, and the gap only widened as the vote approached.

One of my fondest memories from Conspiracy was the variety and quality of the evening program, and this was one area in which Intersection maintained a distinctly British quality. The Moat House was host to a fairly run-of-the-mill collection of readings and publishing parties at night, but the Central was host to a series of events you wouldn't see at an American convention, many of the fan-oriented. Thursday night saw two lively debates, one titled "Anoraks of Fire," which addressed the face of fandom in a world where SF itself is becoming more and more mainstreamed, followed by an extremely interesting discussion on the place of editorial attitudes in fanzines. After that, the Minneapolis in 1973 committee, still bidding 22 years later, hosted an excellent party which spilled out into the hotel bars and lasted well into the early morning hours. The festivities were a perfect balance between British and North American fan traditions, and felt like an excellent kick-off to the weekend. Somehow, I pulled myself away before I lost consciousness altogether, took another taxi back to my hotel, and slipped into a coma. Before doing so I made a note; the Central was really the place to be at Night.

On Friday morning, everyone seemed to be greeting everyone else with the words, "did you

hear about John Brunner?" The newsletter only said that he would be unable to attend his program items due to illness. Rumors flew thick and fast, but the true story slowly began to emerge. Very early Friday morning, John had suffered a massive stroke, and been taken to hospital. He was not expected to recover. Nonetheless, a large get-wall card was cobbled together and left in the fan lounge for well-wishers to sign. I was just making my way over to sign it, sometime around 2pm, when we got word that he had succumbed.

This had an understandably suppressive effect on the energy of the convention. Even people who did not really know Brunner or his work seemed to be taken by the somber tone of the afternoon. Old hands scratched their heads, trying to remember if anyone had ever actually died at Worldcon before. As far as anyone could determine, Brunner was the first. Innovative to the end, someone dries said.

Despite the pall this cast over the proceedings, there was still a whole Worldcon to take our minds off our troubles. I stopped by the SFC table in the dealer's room and complained to Mr. Porter that I was having a terrible time deciding which programs I should attend (and thereby cover for the magazine), from between those 13 official tracks. He offered the observation that he still had not forgiven the LACON II committee for creating multi-track programming, back in 1972. I replied by noting that having a single track of programming with contemporary Worldcon populations would limit the convention to venues such as the Houston Astrodome or certain open-pit copper mines. This did not convince him, but one cannot

expect rational thought on such subjects from a person who must remain chained to a dealer's table all day.

As an example of the dilemma which faced me, consider Friday afternoon at 1:00 PM. There were at least five programming items which I thought I would like to attend. First, Pan GoH Vincent Clarke was interviewed on his long fanish career by Minneapolis fan Geri Sullivan. Right next door was a panel on "Alternative Technological Histories," which also sounded fascinating. Back in Hall 5, a large crowd was obviously expected for "the Turtle Sells," an interview with Terry Pratchett. I was also inspired by the sound of "Kipling: SF's Forgotten Uncle," and by a paranormal investigation presentation by Duncan Lunan, "The Green Children of Woolpit." I ended up going to the Clarke interview, which I enjoyed, but I will probably go to my grave wondering whatever turned those children green...

Many fans responded to this dilemma by attending the first half of one program and the second half of another, or even by seeing twenty minutes of three different items. There was actually one way to experience four different programs at one time, by attending any given item in one of the four "rooms" inside Hall 3. These were created with acoustic dividers, and were originally meant to have individual ceilings, but it turned out that the SECC was unable to provide these, and didn't inform the convention of this fact until shortly before the convention. The high steel ceiling of the Hall reflected the amplified voices of people on programs so well that anyone sitting in any one of the four rooms was able to listen to any one of the programs in the Hall. The amount of noise coming in from other rooms made each participant speak louder and louder in an effort to cut through the din until nothing was intelligible. Some speakers responded by trying to gather the audience into a tight huddle around them, and abandoned the amplification altogether, but this was only possible when the audience was quite small. The result of all this was that attendance in these rooms began to drop precipitously, denying an audience to some of the better programs of the weekend.

Some of the programs with the best word-of-mouth on Friday included Jack Cohen's talk "Redesigning the Human Body for Fun and Fornication," and M. Shayne Bell's presentation on the Anasazi cultures of the American southwest, "A Thousand abandoned Cities." The top fan program of the day was "A Riband for your Coat," a discussion of fan awards by Janice Gelb, Christina Lake and Simon Ounsley. Steve Caspar, Charles DeLint, Keith Farrell, Jeff Noon and Walter Jon Williams packed Hall 5 with their discussion of fictional treatments of real cities, "The Shadow of the City." And who could resist the brilliantly-titled "Why is So Much Crap Published?" with Ellen Datlow, John Jarrold and

Intersection Room Roulette

Someone apparently made a good profit on rooms for Intersection attendees. Whether the convention committee knew what was going on is unknown.

On arriving at the Marriott hotel (not even my third requested hotel: those were filled, apparently because UK Intersection members got room reservation forms several months before than foreign members did), I found that the room rate was £69 a night not including breakfast, not the £60 a night that my reservation through Concorde Services had implied—they had asked for a £60 deposit. Also, as I subsequently discovered, the actual Marriott "rack" rates were lower than those charged convention attendees. A room reserved directly with Marriott's toll-free USA reservation number included breakfast. Weekend rates for two in a double, with breakfast, was only £59 a night; a single was £45. Steve Briedbart reserved directly and got the lower rate. Only a chance meeting with him at the front desk tipped me off about the rate disparity.

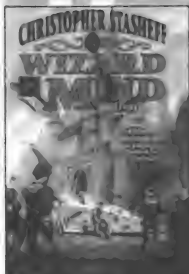
One convention attendee I talked to was very unhappy with the quality of their bed & breakfast, and upon checking out after one night found that the rate they were paying was not only higher than the regular rate, but that the hostility in question had paid Concorde Services a fee in order to be among those accommodations used by the convention.

Whether this is normal practice is unknown. I would have liked to know in advance so that I had the option of going through my usual travel agent instead of being at the mercy of a commercial firm with their best interests, not mine, at heart.

After the convention I used the services of the Glasgow Tourist Board to find accommodations. They were extremely helpful, very efficient, and didn't charge me a penny. Why didn't the convention use them, instead of Concorde?

—Andrew Porter

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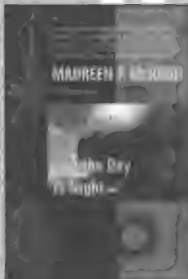
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Golf's Samuel R. Delany ...and Vincent Clarke

Patrick Nielsen Hayden. One wag in the audience was overheard commenting that since the panel were largely editors, they were in a position to know.

Fans who wondered where Gerry Anderson was through all this programming were finally answered by a 7:30 slide and clip-show on his career in television. This was one of the most popular events of the weekend, as several generations of young Britons (and at least a few North Americans) were introduced to the world of SF through Anderson's work. Apparently a large number of people attended this program, because all of the major parties in both the Forte Crest and the Central reported a big influx of people around 9:30 PM, a little after the presentation ended.

Of course, it was possible that this was caused by the return of many fans from dinner; evening meal expeditions seemed to run about an hour longer than was strictly necessary, as many restaurants endeavored to provide the slowest possible service in order to punish fans for arriving in such large groups.

Another highlight of Friday evening was a musical play presented in the Logie Baird room (I just love that name—say it to yourself aloud, and see if it doesn't make you laugh), based on Frank Herbert's novel *Dune*. Jackie McRoberts, Phil Paine and Ian Sorenson, performing under the name "Reducto ad Absurdum," wrote the play, performed all of the parts, and were seen selling ice cream and wafers in the lobby just before the performance. Almost all fans have some affection for theatrical behavior, but British fandom is especially notorious for actually getting up on stage and performing. "The Sand of Music" was full of the kind of bad puns and hammock humor that fandom is famous for, but the performers had pretty good voices, and showed unfailing good humor, no matter how badly their jokes went down. It was a remarkable performance, just three fans entertaining an audience that must have exceeded two hundred. And this was far from the only thing the three had scheduled for the weekend; Ian Sorenson, in particular, seemed to be on about 18 program items, and his light Scottish burr seemed to be issuing from a public-address speaker no matter where I went—at one point, I thought I heard him announcing the 11:45 to Stranraer in the Central railway station.

The various big parties thrashed away in the Forte Crest again on Friday night, and there was a party hosted by various British publishers in the Mount House, but the best party was again in the Central, where a "Fan Room Beach Party," featuring a lot of really good dance music, continued the sandy theme of the evening. The Hawaiian shirts I remembered from Conspiracy were not much in evidence, but the people who came to the

party were ready to rock nonetheless.

At the same time as the dance, just down the hall in the Arran room, the Glasgow Forteian Society was offering a very entertaining presentation on the cutting edge in paranormal phenomena. It's possibly something of a stretch to classify this as "scientific programming," but it was part of a series of presentations on scientific subjects offered between nine and ten PM on each night of the convention. This was a fine idea, as it gave another alternative to fans who wanted a break from partying, or filking, or whatever. Having some programming with a degree of intellectual weight to it in the evening is an idea whose time has definitely come.

Friday was also the night of the big "Norwegian" party, which began with lots of good food and drink, and eventually devolved into something resembling a friendly pitch invasion during an international soccer match. Nearly 300 people crammed into a very modest-sized room and the hallway leading to it; once you got into the party, you were pretty much trapped for a while.

Friday was also the night most people discovered the joint Boston/Philadelphia in 2001 party, in the Gallery Suite of the Forte Crest. The immense amount of chocolate, cheesecake and other sweets available there was truly amazing; and no matter how many ravenous Croatians descended on the suite, there always seemed to be more chocolate available. And Friday was also the night of the infamous private fetish party, held at an undisclosed site somewhere in Glasgow. Very little of what transpired there ever reached my ears, but it was a lot of fun watching people dressed in their "evening wear" make their way to the cab stand.

Fans kept the bar staff in the Central Hotel working until they were ready to collapse again on Friday night, and there was a long line of taxis taking fans back to other hotels until nearly three in the morning. The last thing I did before slipping into a coma on Saturday morning was to read the special Brunner memorial issue of the newsletter published on Friday evening. A few people offered hints of what a complex and contentious person Brunner could be, but most testified to his loyalty as a friend, his inventive capabilities as a writer, and his profound political convictions. As I dropped off to sleep, I resolved to seek out a few of my favorite authors to tell them how much I appreciated their work over the course of the convention—you never know which opportunity to do so will be the last.

Saturday is traditionally the day that Worldcon reaches its natural maximum rpm's, then turns on the nitrous oxide to push the needle to the red line. Part of this is due to the fact that contemporary Worldcons hold the masquerade early Saturday evening, and a lot of people choose to wear the best and most flamboyant hall costumes on Saturday. As I entered the SECC, I noticed the concourse was awash in Klingons, Star Fleet Officers, Time Lords, Rebels and Imperials, and more than a few characters from the works of Gerry Anderson. How would one try to dress as a Chip Delany character, a fan who will remain nameless asked me, avoid washing for a few days and bite one's nails down to the quick?

Anyway, with the costumed crowds at their thickest, Saturday was naturally the day that Britain's Channel Four chose to do their remote broadcasts from the convention. Their on-air personality, Craig Charles, better known as "Lister" from the series "Red Dwarf", moved from place to place in the center of a phalanx of producers, flaks and cameramen, limited to waving sadly at the considerable crowd of his fans who were present. The crew seemed to restrict their taping to the dealer's area, choosing the tables with the shiniest, most appalling junk as their background,



Gregory Benford and Ace Books' Susan Allison

while fans dressed as Klingons were cajoled into doing sullen stand-ups with Charles, which seemed to consist mostly of his goading them into telling him the translation of several expletives in Klingonese.

This was quite in keeping with the rest of the press coverage which Intersection received, most of which fell into the "Sci-Fi Geeks Invade Scotland" sort, although some of them chose to pursue the "Sci-Fi Confab Called Rip-Off" angle instead. The British press is renowned around the world for its irresponsibility and lack of taste, so none of this should have come as surprise to anyone. Still, the utter ignorance and thinly-veiled hostility of some newspaper stories gave veteran Worldcon-goers a warm feeling of déjà vu, and made them remember the old days when merely being interested in SF was strong evidence of mental illness.

Of course, no one could really blame the reporters for being drawn to the Dealer's area, since there was a remarkable variety of stuff on display this year. It has become fashionable to decry the proliferation of huckster's specializing in things other than printed SF, but it seems like Worldcon ought to be the one place where everything, no matter how tenuously connected to SF, ought to be available for a sufficient price. Alas, no one could suggest a dealer who might have debris recovered from the Roswell crash, nor could anyone think of anyone who was selling rare meteorites, although they were quick to point out that a moon rock was on display in the main exhibit hall.

On the other hand, there were a large number of book dealers, both new and used, and I was able to find a number of odd and rare items that I had to have. And if you needed another small prod to purchase that book you'd been lusting after, odds were good that its author would appear in the center of the Dealer's Area to sign the book for you at some point during the weekend. This actually happened to me, when Jim Young, another of those ubiquitous Minneapolis fans, who now pursues a successful career in the American diplomatic corps, showed up in the Dealer's Room to sign his new book *Armed Memory*. How could I help but buy the book?

Another dealer who was able to apply the screws of guilt to my delicate heart was Dutch fan and publisher Roelof Goudriaan, whose Babel Publishing had its first English-language book out just in time for Intersection. The book, a collection titled *Systems of Romance*, is by Paul Everblij and Paul Harland, two of the best-regarded and most awarded SF writers in the Netherlands. Although Harland and Everblij have a considerable reputation in Europe, and have been translated into several languages, they are



Sheila Gilbert, left, and Betsy Wollheim of DAW Books



Agents Pamela Buckmaster and Thomas Schlück

virtually unknown in the English-speaking world. The reasons for this, as one might surmise, are economic. European publishers are generally unwilling to try and sell English translations because they would have to compete in the highly-saturated western market to do so, and English and North American publishers are usually not interested in publishing translations because the authors have no reputation in English-speaking countries, because—you guessed it—there isn't anything in translation available to create a demand for the work. This leaves small-press publishers like Goudriaan to do their best to fill in the gaps. Listening to him detail his struggle, I found myself wondering how much wonderful literature we've been denied for the lack of a publisher willing to take a chance on translating it.

This mirrored some of the difficulties which faced European fans in their efforts to be a part of the Worldcon, and by extension, part of the international fan community. Every time I opened my wallet and shook my head over the cost of everything in the United Kingdom—food, drink, lodging, petrol, penicillin—I wondered what the comparatively destitute fans from Croatia or the Ukraine were doing right then. While Europe is moving toward a united currency (slowly), it's still very difficult for many Europeans, especially those in countries of the former "east bloc," to travel to countries with strong currencies such as Britain, Germany and the United States. Many of these fans spent the weekend in the YMCA, or other youth hostels, or in university dormitories. This is far from the worst thing that could have happened to them (some fans lost their money altogether, and had to make do with what could be collected from other sympathetic fans), but it did underline the fact that there were some serious differences between relatively wealthy North American, British, Scandinavian and German fans, and those from less fortunate countries. It made me realize that the best way to make Worldcon more accessible to fans around the world doesn't always lie in bringing the convention closer to them. While traveling shorter distances is an important benefit, the degree of expense which fans can expect to meet when they get to the convention is probably just as important if not more so. Numerous European fans commented that they would find it easier by far to attend another Worldcon convention in Orlando, Florida than to travel to any location in the British Isles.

Plus, it should be noted that the prices of the hotels were fairly high even by British standards. Many fans were shocked to discover that the rates secured for them by Concorde Services were actually higher than the rates the hotels usually charged. I was shocked to discover that the hotel I was booked in was charging me a rate £25 per night higher than I had anticipated. In order to be able to eat for the rest of weekend, I had to ask the tourist bureau to find me a bed and breakfast, which they promptly did. Even given the

additional expense in taxi fare, the new place was a huge savings over the old hotel, and made the rest of the weekend much more pleasant. Several fans told me later that they had done the same thing; at least we were glad that a cheap alternative had proved to be available.

I think the best anecdote about European fans who had gone through trials to reach the convention was published in the Newsletter Saturday night. A Turkish soldier managed, against all odds, to get both leave and an exit visa to attend Intersection. In order to make his money go as far as possible, he volunteered to help out in operations, for which he received some meal chits (Intersection operations deserves some credit for making the lives of gophers and other volunteers

quite a bit better than was the standard just a few short years ago. Offering workers a bit more than a free tee-shirt cannot possibly be a bad idea.). The people in operations thanked him for his offer and assigned him to guard a doorway for several hours at a stretch. Bridget Wilkinson, who performed utterly heroic labors to help out people from dozens of countries, said that the soldier found the job comfortably nostalgic, but he missed his rifle.

As the afternoon wore on, there was a flurry of last-minute electioneering to drum up as many votes as possible in the 1998 site-selection ballot. This was perhaps not as successful as many would have hoped, and less than one third of the members of the convention, now swelled close to

1995 WSFS BUSINESS MEETING

by George Flynn

The World Science Fiction Society (WSFS) Business Meeting at Intersection started out placidly, but grew increasingly heated as it went on. This year's main focus of contention was the Dramatic Presentation Hugo.

Four of the 5 constitutional amendments given first passage last year were ratified near-unanimously, and are now part of the WSFS Constitution. Two of these, requiring the publication of Hugo nomination-vote counts and clarifying the rules on filing Worldcon bids, drew little argument. The third (inspired by last year's controversy) puts restrictions on the moving of stories between Hugo categories; as passed last year, it would have allowed such relocation only for a story length within 10% of the category boundary (e.g., 750 words for the Short Story/Novellette boundary). Out of concern over the accuracy of word counts, this was relaxed to the lesser of 5,000 words or 20% (1,500 words for Short Story/Novellette). And the fourth regulates the counting of site-selection votes for ineligible (usually joke) bids, basically saying that such votes will be recorded on the first ballot and then discarded; few disputed the principle, but the wording went through several revisions before it was passed.

The fifth of last year's amendments was another matter. It would have made ineligible any Worldcon bid for a site within 60 miles of a NASFiC held in the election year (so if it had been in effect this year, the Atlanta Worldcon bid would have been ineligible). After heated debate, it failed to pass on a vote of 26-26, with Presiding Officer Kevin Standlee declining to break the tie.

Four more amendments were given first passage, and will be up for ratification next year. The first would eliminate the Best Original Artwork Hugo, which many feel has drawn weak support since its introduction in 1990. The second would clarify fanzine and semi-prozine Hugo eligibility:

the required 4 issues must be published by the end of the previous year. The next would specify the order of precedence of the various sets of rules governing the Business Meeting; this might seem trivial, but it was first sent to committee for rewording, and then sparked a lengthy debate before passage. The main concern was that some Worldcon might substitute a hypothetical "Throckmorton's Rules" for Robert's Rules; eventually a standing rule was added, requiring advance notice of how to obtain any such manual.

And then came the Dramatic Presentation motions, two of which took up most of the Sunday session. One was inspired by recent on-line debate over the Hugo eligibility of the film *Apollo 13* (some say it isn't SF, others that it isn't fiction at all). It was proposed to make the issue moot by expanding the definition to "dramatized science fiction, fantasy, or related subjects"; this passed, by a relatively narrow margin. (It's too late to affect *Apollo 13* itself, on whose eligibility the Chair refused to rule.)

The other motion was an attempt to extend eligibility to entire seasons or "dramatic arcs" of TV series (only individual programs or miniseries are eligible now). Even after the text was reworked by a committee, the debate bogged down in esoteric arguments over the meaning of such terms as "season," "production," and even "program." Finally the meeting gave up, and referred the whole issue to a committee to report next year.

In other business: A proposal to designate 5-time Hugo winners as "Grand Masters" was rejected without debate. A resolution was passed discouraging the collection of demographic data on Hugo or site-selection balloting. Tim Illingworth, Kevin Standlee, and Ben Yalow were elected to the Mark Protection Committee, and the 1998 Worldcon appointed Covert Beach.

—George Flynn



From the left, Greg Cox, Jack L. Chalker and Harry Harrison

the final attendance figure in the vicinity of 4800, chose to vote. This may have been because handicappers had declared the race as early as Friday morning, and they turned out to be right; Baltimore ended up with more votes than the other three bids combined. Happy and jubilant Baltimore fans planned a massive blowout thank you party for Saturday evening and ordered flagons of Captain Morgan's Rum for everyone.

Back at the thirteen official tracks of programming, Saturday was the time for some of the real prestige items to be presented. Samuel Delany gave his GOH speech that afternoon, a discussion of the place of genre literature in the overall cultural firmament. Almost everyone who went to it said that they had enjoyed it very much, but that they had also fallen asleep for at least a few minutes of the talk. Delany's smooth, soothing voice, combined with the comfortable chairs in Hall 2, were enough to knock out fans who had been up partying until four in the morning.

Some of the other best-received programs on Saturday included an interview with Harry Turtledove in regard to his popular alternate history novel *Guns of the South*; A panel on humor which featured Tom Holt, Simo and the incomparable Iain Banks, who was in rare comic form; A fascinating panel on translation, with Sylvie Dennis, Gay Haldeman, Harry Harrison and Eva Hauser, titled "My Hovercraft is Full of Bells"; a talk by Robert Forward on "21st Century Propulsion"; and a discussion of "hard Fantasy" with Greer Gilman, Brian Stableford, Eileen Gunn and Michael Swanwick, which some audience members were still talking about late on Monday afternoon.

I would be remiss if I did not mention at some point the adventures of the Fan-fund winners present at the convention. This year, both the Trans-Atlantic Fan Fund (TAFF, which alternates sending a North American to Europe and vice-versa) and the Get-Up-and-Over Fan Fund (GUFF, which likewise exchanges fans between Britain and Australia) sent delegates to Intersection, in the persons of Dan Steffan of Arlington, Virginia, and Ian and Karen Pender-Gunn, who live in a mud and wattle hut somewhere outside of Woormera (or at least that's the closest I could get to what Ian told me in his guttural and barbarous accent). Fan-fund delegates act as roving ambassadors of good cheer at the convention, meeting as many people as possible, and theoretically taking notes so that they can write a report on their adventures. Saturday saw one of their few official events, the united fan funds auction, at which signed books, exotic tee-shirts, old fanzines, hand-puppets, confections from many nations and other donated items were offered for sale to help raise more money to send a delegate back in the opposite direction. Unfortunately, Intersection seems to have ignored the

whole institution for the most part, and appeared to make no real or official acknowledgment of the very existence of the fan funds. Nonetheless, Dan, Ian and Karen bought a lot of drinks for paper, raised a healthy chunk of cash for their funds, and generally behaved as superb ambassadors of their home fandoms, and of their countries as well. It was a real treat to hang around with them; too bad more fans didn't know they were there.

Saturday was also the day that I finally managed to get out a new issue of my own fanzine, *Apparatchik*. In the pursuit of this goal, I was permitted to use the Newsletter's duplicator if I paid for the materials—or more properly, I was allowed to watch Tom Becker use the machine to crank out my issue. The Gestetner copypainter is a marvelous machine, you just feed in your camera-ready copy, and the machine cuts a stencil, lays it on the drum and grinds out hundreds of mimeograph copies that are very nearly indistinguishable from photocopies. This was definitely a case of the highest expression of an obsolete technology, like seeing super-advanced vacuum tubes.

The major event of Saturday evening was the masquerade. There was a slightly paradoxical quality to the Intersection masquerade; although the event was far less technically complex than some at some recent World conventions, an immense amount of human labor was expended on the event, so that the final production had a kind of unaffected quality to it, yet ran very efficiently and smoothly throughout. I was unable to attend the event myself, but saw some photos the following afternoon that had been taken backstage, and I must say that some of the costumes exhibited at Intersection were among the best I have ever seen. Best in Show went to Mike and Maggie Percival for their stunning interpretation of The Wild Hunt. Theirs' was the last costume seen in the show, and the elaborately beaded and inlaid armor they wore was amazing enough, but then they turned the costumes on and the lights embroidering them made every jaw in the room drop. Costume aficionados agreed afterward that it was one of the finest costumes they had ever seen, and that the standard of workmanship throughout the show was high, which more than made up for the relative scarcity of entrants. [Note: SFC's photo coverage of the masquerade will appear next issue.—Ed.]

So many things happened on Saturday that it would take thousands upon thousands of words to describe it all. Saturday was the day that Dave Langford managed to smack Simon Ounsley in the mouth in an effort to share the single microphone available to them in the fan program room. Saturday was the day that hordes of fans discovered "Froggies", a lovely and reasonable French restaurant only a few blocks from the Central, and brought back reports so favorable that the restaurant wasn't empty of fans again



Jo Fletcher, whose many hats include a monthly column for SFC, with Gollancz's Richard Evans

until well into the following week. Saturday was the day the daily pink sheet had more mistakes in it than the pocket program did. And Saturday was the night that the hotel bars in the Central were finally and irrevocably shut down well before 3 am, because they had run out of just about everything liquid that could be sold without a hazardous materials license. The evening fan program revolved around a pastiche of an impenetrably perverse game show called "Have I Got News for You," and involved the identification of incredibly old and obscure photos of British fans, and the determination of the links between four seemingly unrelated British fans, and remembering the names of incredibly obscure dogs and cats owned by incredibly obscure English fans. And all of it delivered in Ian Sorenson's most impenetrable Scottish accent.

I'm not sure if it was Sorenson's voice or an over-indulgence in fine beer which eventually drove me to bed, but as my head hit the pillow, I remembered that the Hugo ceremony was the following night. The longest day of the convention was still to come.

Sunday is traditionally the day that many Worldcon attendees hit "the wall." Like marathon runners cresting a hill, only to realize they have another 10 to 12 miles to go, a lot of people showed up at the SECC with rubber legs and staring, bloodshot eyes. Some of the most brutal hangovers in the history of the western world were on display early Sunday afternoon, and many people seemed unsure whether to commit suicide by leaping into the Clyde, or by drinking the lager on sale in the exhibition hall. Those still capable of reading the tiny type in the pocket program may have made note of a useful presentation titled "Dr. Horror's Hangover Cures," and several especially desperate individuals were seen shuttling between this event and the WSFS business meeting which was held concurrently.

I must admit that my image of Sunday is reconstructed from evidence found in notes scribbled on the back of beer mats and derived from reading the convention newsletter. When you are one of the "lucky" few up for a Hugo award, the award presentation is pretty much the first thing you think of when you wake up in the morning, and you spend the rest of your day checking your watch and mentally calculating the time remaining until the event will actually begin. I know I went to several program items, talked pleasantly with people, browsed about in the dealer's area, but all of those things seem to have happened to someone else, or in a dream. Most of my energies were devoted to telling myself over and over, "Oh, come on now, you haven't a snowball's chance in Fiji of winning, you're in the most popular nominee's back yard, almost no one has ever read anything you've written, no one even knows who you are..." And at the same time,

twittering madly in the background, another little voice keeps saying, "Oh, but wouldn't it be *cool* if you actually won..."

While I was quietly going insane, the usual Sunday debates about the overall success of the convention were in full swing. Most everyone gave the people who were doing the actual work at the convention full marks, but everyone could also point to one or two things that had not gone as they had wished. British convention runners were already beginning to gather in small conspiratorial knots, planning what they were going to do better *next* time. As if in reflection of this, Sunday afternoon saw the appearance of several signs on the SECC walls proclaiming the birth of a bid to hold Worldcon in Cardiff, Wales, in 2003. Eight years may have struck some as being quite a long time to run-up to a bid, but it will take at least that long before much of British fandom is willing to go through it all again. Plus, by then, some portion of the facilities which the bid plans to use will actually have been built.

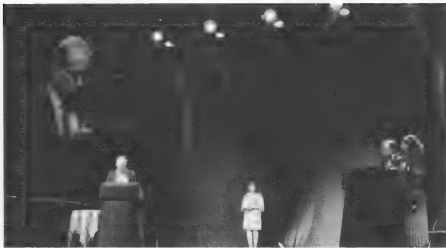
Most everyone agreed, by this point, that they were having a pretty good time. There genuinely seemed to be something to please everyone, and the huge efforts put into organizing the programming and exhibits were only slightly undermined by the inevitable errors in scheduling and documentation of events. On the other hand, almost everyone I talked to complained about the hideous noise and acoustic conditions in the SECC. The overall configuration of the facility had already given rise to a new fannish acronym: FIASIG, for "Fandom Is A Shed In Glasgow." For the most part, people had decided to make light of problems, rather than sit around whining about them, a trend which would be very welcome at future Worldcons.

Besides, there were plenty of programs held in quieter and more human-friendly rooms, like the big Halls of the SECC and the archipelago of rooms in the Moat House. A interview with Samuel R. Delany and a presentation on the work of Les Edwards were sensibly scheduled for the Argyle rooms, and were enthusiastically reviewed by con-goers who found they had not yet gone deaf after all.

My personal highlight of the day was the "Serious Scientific Talk" offered by longtime British fan and pro Bob Shaw. These talks are usually full of terrifying puns and genial perversions of science, but this talk turned out to be an especially heartfelt appreciation of 50 years association with SF and fandom. Shaw claimed that he had only recently uncovered buried memories of a childhood alien abduction, and recalled how the aliens had maliciously planted a passion for SF in his soft and impressionable young mind. He recounted how this had left him temperamentally unfit for any job besides that of science fiction writer. The aliens had come back just recently, he said, and apologized for playing this terrible trick on him, and offered to put him right again. Bob responded with a negative expression that is probably unfit for a family magazine. He closed by saying that he treasured every moment of his years in the embrace of the brotherhood of science fiction—really, he said that—and that he wouldn't have traded it for anything.

Bob hasn't been too well in recent years, and a lot of us wondered quietly if he felt like he was saying good-bye to fandom with this talk. As it turned out, he might well have been saying good-bye to *British* fandom; he has recently married an American fan, Nancy Tucker, and has moved to Michigan to set up permanent residence! One wonders if this will fool some American publishers into giving wider distribution to his work in this country.

I had occasion to curse the programming staff
Continued on next page



The stage during the Hugo Awards. Toastmasters Peter Morwood and Diane Duane are at the podium at the right. Robert Silverberg is at the other podium, eulogizing John Brunner. His image is displayed on the large overhead screen. One of many assistants stands at the rear.

THE HUGOS (OR, THE EMPIRE STRIKES BACK)

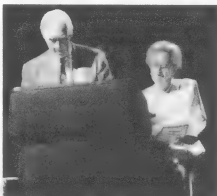
by Mike Resnick

The 1995 Hugo Ceremony at this year's World SF Convention took place Sunday night, in the enormous Hall 5 of the convention center. Attendance was excellent, especially considering how far-flung the hotels were. The presidium stage could be seen from all the seats in the house—and for those who were too far back to discern the speakers' features, a couple of enormous television screens at opposite ends of the stage displayed what was happening at the podiums.

The evening began with Robert Silverberg's eulogy for John Brunner, the Hugo-winning former Worldcon Guest of Honor who died of a stroke earlier in the convention. It ended not with the standard moment of silence, but rather a standing ovation—not a bad idea, given the venue.

The Toastmaster and Toastmistress were the team of Peter Morwood and Diane Duane. Their set pieces were excellent: an hilarious Scots poem from Peter, an equally funny retelling of the Bible by Diane. Their back-and-forth banter and ad libs could have used a little more polish, but they were a very pleasant and likeable couple, and they kept things moving along at a brisk rate.

The first order of business was the presentation of the Seiun Awards, the Japanese Hugos, for best translated novel and best translated short story. The winners were Dan Simmons for *Hyperion*, and the late Cordwainer Smith for "A Planet Named Shayol," a story he had written in 1961 but which only appeared in Japan in 1994.



Ethel Lindsay, right, and David Kyle gave out the First Fandom Awards; Lindsay worked for months on the details.

Then Dave Kyle and Ethel Lindsay presented a pair of First Fandom Hall of Fame Awards to Jack Speer, author of "Up To Now," possibly the first written history of fandom; and to Harry Warner, Jr. Jack was on hand to pick up his award; Dick Lynch accepted Harry's for him.

Forrest J Ackerman then ascended the stage to present the Big Heart Award to Ken Slater, who remarked that he was going deaf and had wanted to leave the ceremony, but his daughter—who knew he was going to get the award—forced him to stay.

Stan Schmidt presented the John W. Campbell Award for Best New Writer, and it went to Jeff Noon, author of the very popular *Vurt*. It also was the first step in what soon became a British onslaught.

After the Campbell was presented, this year's Hugo was shown to the audience, and then we got down to the real business of the night: the awarding of the Hugos. First, the audience was presented with film clips from the 5 nominated Dramatic Presentations.

Then came the Hugo for Best Fanzine, and Dave Langford's *Ansible* broke *Mimosa's* 3-year stranglehold on the award. Score another one for the Brits. Teddy Harvia picked up his second Fan Artist Hugo, and delighted the audience by accepting in a tux and a matching 10-gallon stetson.

To no one's great surprise, Bob Shaw announced that Dave Langford won the Hugo for Best Fan Writer. It was his 7th consecutive award, and he apologized that Martin Hoare, his acceptor at American conventions, couldn't tell his annual joke, but that Martin had promised to carry on another tradition by calling Dave at 4 in the morning to tell him he'd won. Mark up a third for the British.

Next came Semi-Prozine, which had never been won by anything except *Science Fiction Chronicle* and *Locus*. Until this year. David Pringle's *Interzone* beat them both, in a win that was very popular with the audience. Four for the guys with the funny accents.

Best Dramatic Presentation went to "All Good Things," the final episode of *Star Trek: The Next Generation*. It was written by Ronald D. Moore and Brannon Braga, directed by Winrich Kolbe, and produced by Ronald D. Moore. None of the *Star Trek* people were present, and Peter and

people had seen the big crowds at opening ceremonies, and had just decided they would rather go out to dinner and read about the awards in the newsletter the following day. Also, the crowd may have been dispersed because the video of Saturday's masquerade was shown in Hall 4 at the same time as the ceremony. Toast Mr. and Mrs. Peter Morwood and Diane Duane were certainly not the funniest people to ever emcee the awards, but they got us through it with good humor and considerable grace. The whole thing was over in just over an hour—a remarkable achievement which future conventions should seek to emulate.

Right after the awards ceremony, there was a display of fireworks over the Clyde. The rain which had fallen on and off throughout the day held off for most of the show, but there was a scrim of low cloud whipped along by the wind as the shells went off, reflected the green and red and copper lights onto the dark waters of the river—it was quite a beautiful display. Those of us who were losers and ravenous besides had decamped to a suite in the Moat House, where the traditional post-Hugo party was hosted by the committee of LACON III, and were treated to excellent sandwiches and drinks and little kebab-like things. Unfortunately, the windows in the room were occluded by half-curtains which could not be opened or removed, so we all got down on the floor so we could peek over the table and under the drapes to watch the fireworks. People coming into the room thought the Muezzin had just begun the call to evening prayer.

After the fireworks, the usual convoys of taxis and buses began to disperse fans to the party hotels. The Forte Crest again featured the combined Worldcon bids party and sauna. The Baltimore bid group were especially magnanimous in victory, and their lavish hand with the drinks bodes well for the 1998 convention, which was given the appellation "Buconeer." Not to be outdone, the LoneStarCon people were back with their insidious chili and the Winnipeg people were still bent on dispersing everything left in their party budget. Things really went crazy when a contingent of Romanian fans, who had not been permitted to hold their party at the youth hotel where they were staying, arrived at the combined party with several cases of Romanian wine in hand! The babble of different languages reached a stunning level, and one could only marvel at the many countries which fandom has infiltrated.

Back at the Central, a half-dozen or more small parties all seemed to mesh together in the throng of fans streaming from one venue to another. Gatherings were hosted by Albacon, the Scottish national convention, a coalition of Belgian and German fans, the "Mexican Hat" fund (a new fanish charity established to provide seed money for sundry fanish projects), some Canadian publishers, and a gregarious person named Arthur Crutenden, who claimed to be celebrating his thirtieth birthday at the convention. And who were we to suggest otherwise?

The highlight of the evening program was another television production, this one entitled "Moose TV." This was something first understood as a kind of newsmagazine show for the Easterncon, and brought forward to Glasgow as a kind of instant assessment of the convention. A lot of laughter was heard leaking from the room where the taping was done, and people kept dashing in and out of the bar with trays full of pints of beer. The latter supply, incidentally, held up rather better than Saturday night, probably due to the fact that the staff were more aggressive in declining to serve non-residents of the hotel after 1 a.m. Holding a key to a room in the hotel (where I had stored the suit I had worn to the Hugos) made me a very popular person on Sunday night.

If we had been hung-over on Sunday morning,

Monday found us questioning whether we were actually still alive, or if the accumulated momentum of the weekend was just forcing us onward after death. There was still a lot of programming, and various dealers began to desperately lower prices in an effort to avoid loading things back into their vans, but a lot of convention members simply sank into chairs, or onto a conveniently solid bit of floor, and gibbered quietly to themselves. A lot of them were still leaning there as the exhibition hall was struck around their ears, with all the temporary walls and furniture loaded onto carts and taken away within minutes of the official end of the day's events.

One of the most fascinating events of the weekend seemed to break out rather suddenly near the end of Monday afternoon. A large platform with steel railings around it had been erected in the center of the hall, and a small mob of people began shuffling back and forth over it, making strange beeping and thunking noises. We watched this for some time until it became clear that they were acting out various classic video games—Space Invaders, Galaga and Centipede seemed to be the favorites. Most of the players lurched back and forth in imitation of the space invaders or whatever, while one or two other fans stood at the "bottom" of the platform and threw wadded bits of paper at them. It's impossible to explain how strange and hysterical this seemed to be at the end of a long and exhausting weekend; some observers fell to their knees, gasping for breath and clutching their ribs cases in mirth.

Less funny, but equally odd, was the weekend-long series of on-line chats sponsored by Microsoft, who also celebrated the release of Windows '95 over the weekend, and underwrote a number of convention activities in exchange for some advertising of that event. As a Seattle resident, and an acquaintance of dozens of Microsofters, it was odd to see a series of writers huddled in front of computer monitors, typing away and sending their words back "home," from whence they would again be flung across telephone lines to every corner of the world. But given this degree of communication, it did mean that the Worldcon was attended, in some virtual way, by thousands more people than were actually there—a science-fictional event that seem to pass almost without comment.

My favorite panel of the whole weekend ended up being held on Monday, as it had been bumped from the Sunday schedule. Despite the general lack of Gerry Anderson sightings throughout the weekend, some very good programs in regard to his work were presented, including "Piloted by Puppets," a consideration of the aerospace technology in his various puppet series. The panel included a couple of fans, David Stein and Bill Higgins, a television critic, Kim Newman, and an aerospace engineer, Mitchell Burnside-Clapp. The

program featured some excellent slides, and some keen insights into both the social and technical backgrounds of shows like *The Thunderbirds* and *Fireball XL5*. As it turns out, most of the craft shown on the series suffered from a fatal lack of wing-area, but beyond that, almost of those fantastic machines have some sort of contemporary parallel, vehicles which fulfill the same function, if not necessarily using the same design. The only one which remained largely imaginary was Thunderbird Four, a hybrid submarine and Mach-3 interceptor aircraft. But, it was pointed out, submarine-launched cruise missiles have almost the same capabilities, so its more a case of lack of a mission-definition for such a vehicle, rather than the impracticality of the technology itself.

The panel were slightly less sanguine in regard to some of the more remarkable characters from the series—surely, for example, the time has come and gone for a squadron of fashion model/fighter pilots such as the Angels on *Captain Scarlet*—but we agreed that they generally shared a kind of warm naïveté that made them especially fun for those of us who were kids in the 60's and 70's. The discussion was a great success from beginning to end, and I thought it an excellent note to end the convention on.

The closing ceremonies were low-key—at least, when compared to the ear-threatening baggage festival which opened the convention—and the gavel was duly passed on the Mike Glycer, chair of next year's LACON III. Mike seemed to positively glow as the exchange was made—the last British Worldcon ended in the defeat of a previous Los Angeles bid, while this one concluded with a warm embrace for his efforts and the hospitality the La committee had shown at parties throughout the weekend. But the same feelings were directed at fans from a dozen countries, who had traveled many miles to present the best they had to offer. It was the kind of weekend that made one hope that fans might have something to offer to the world at large after all.

After that, it was off for one more Indian Takeaway, or another helping of cassoulet at Froggies, and an unusually strong and resilient series of Dead Dog parties. A number of fans went directly from the bars at the Central Hotel to the train station below, to board night trains south and east. Several times, we heard the garbled public-address announcement of trains departing for England, and we stood up to the windows in the Kintyre bar and thumped on the windows in farewell to the bedraggled figures dashing for a seat below. As the evening wore on, our affection for our hosts grew and grew, until almost every British fan in the hotel had been invited to visit 9 or 10 American states or Canadian provinces or Malaysian kampungs. I just hope that we will be able to offer a welcome as elaborate, entertaining and hospitable as they provided us.

COLLECTORS!!!

Stephen King ♦ Dean R. Koontz ♦ Clive Barker
Anne Rice ♦ Dan Simmons ♦ John Grisham
George MacDonald Fraser ♦ P.G. Wodehouse
John D. MacDonald ♦ Patricia Cornwell
Robert McCammon ♦ Edgar Rice Burroughs

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Standing outside the Central, queuing one last time for a taxi, the skies truly opened up on us, and dumped an enormous amount of rain as we waited. But even as the water worked it's way under the flimsy jackets we had grabbed upon seeing that morning's bright sunshine, we hardly felt the chill at all. We were suffused with a warmth that only a wild weekend in the deepest heart of fandom can provide, and that kept us cozy and smiling well after we finally returned home. To all our friends in Scottish fandom: Lang may your lum leak!

—Andrew Hooper

DON D'AMMASSA'S CRITICAL MASS

Reviews by Don D'Amassa

THE 6 MESSIAHS by Mark Frost, Wm. Morrow, 7/95, \$23, ISBN 0-688-13092-5

Two years ago, Mark Frost's *The List of Seven* provided us with some of the best few hours of reading entertainment to be found everywhere. A young Sir Arthur Conan Doyle and a brilliant British agent named Jack Sparks, prototype for Sherlock Holmes, foiled a secret society that planned to use magical arts as part of their quest to become masters of the world. Now Doyle

returns, ten years later, setting sale for a tour of America, convinced that his old friend Sparks is dead.

Doyle becomes involved with a new case this time. Someone is stealing the original copies of a number of sacred works, one from each of many faiths, and six very diverse people are experiencing visions in which they act in consort to avert a terrible evil. The six—the messiahs of the title—and their allies include a Native American woman, a Japanese monk with a very sharp sword, a foppish but agile European aristocrat, an elderly Rabbi, a gunslinging frontiersman on leave from jail, and a dramatically altered Jack Sparks. Opposed to them is a charismatic religious leader who has built a city in the American wastelands, peopled it with hundreds of people enslaved to his will, and hired a gang of thugs to secure the documents he requires. There's also a derailed serial killer to add an extra frisson of suspense.

Doyle has also changed with time, has become more self confident and lost some of his awe of Sparks. One of the subplots involves the changes in their relationship, and the revelation of what happened to Sparks after he and Doyle parted company. Another involves the Japanese cleric's efforts to avoid capture after he kills several railroad guards. The differing plot threads all move gradually together for a satisfying climactic confrontation in the citadel of their enemy, who turns out to have a surprising identity.

As with its predecessor, *The 6 Messiahs* is filled with thrilling chases, confrontations, escapes, battles, mysteries revealed, and the threat of an even deadlier menace hovering in the background. The flight across the rooftops of Chicago pursued by a gang of thugs is the high point of the novel. *The 6 Messiahs* measures up well, though it's not quite as impressive as Frost's first adventure of Doyle and Sparks.

CHAGA by Ian McDonald, Gollancz, 10/95, \$16.99, ISBN 0-575-06052-2
EVOLUTION'S SHORE by Ian McDonald, Spectra, 11/95, \$12.95, ISBN 0-553-37435-4

Two new novels by Ian McDonald? No, just the same book under varying titles. Back when the New Wave was the subject of considerable controversy, J.G. Ballard was writing idiosyncratic disaster novels that flew in the face of SF tradition. The best of these was *The Crystal World*, the story of a spreading plague of transformation in the jungles of Africa that threatened to engulf and transform the entire world. Now, decades later, Ian McDonald has written a much more ambitious novel that has strong parallels with that earlier work, and Chaga is squarely in the mainstream of modern SF.

Something has overwhelmed the moon lapetus, covering its surface completely, and Hyperion is apparently destroyed almost simultaneously. A short time later the first of several packets of biological forms lands on Earth, in a region of Africa once occupied by the Chaga, whose name is then extended to the alien ecosystem that begins to spread across the Earth. The Chaga is an actively evolving inter-relationship of lifeforms that adapt to whatever threatens their growth. Efforts to expunge the Chaga by bacteriological efforts or by burning the affected areas fail completely.

The United Nations has become virtually a second government in Kenya, forcibly evacuating people to prevent them from becoming absorbed into the Chaga. Gaby MacAslan is an ambitious young reporter who is assigned to the area, but who refuses to abide by the rules that are supposed to constrain her, particularly when she learns that elements of the supposedly protective forces are stealing from the very people they are supposed to be helping.

Most of the novel is concerned with Gaby's exploits in Africa, her undercover story of theft by UN troops, her love affair with a prominent researcher, her repeated attempts to visit the Chaga itself. Close proximity is dangerous because the alien life can infect the human body, converts all plastic and petroleum products to food, and it spreads and grows so quickly that even a close approach could be disastrous. She is eventually expelled, only to return years later, while the rebuilt moon Hyperion approaches the Earth on an unknown alien mission. There she uncovers the existence of a secret UN base, and colonies of people who have found a way to co-exist within the Chaga itself.

McDonald is a skilled writer who creates real people even in the most unreal worlds. He also has a gift for creating awesome and wondrous events. When you mix the one with the other, you get the kind of novel that SF does better than any other field, and McDonald writes them better than almost any other author.

THE SILENT STRENGTH OF STONES by Nina Kiriki Hoffman, AvoNova, 9/95, \$4.99, ISBN 0-380-77760-6

Nick is a frustrated by the necessity to work long hours at his father's business, hours he'd rather be spending exploring the area of Sauterelle Lake. But his life takes an unexpected turn when a strange family of tourists arrives in the area. For

— STOP PRESS: Late Breaking News —

Wizards of the Coast Kills SF Publishing Program

In an unexpected decision, Wizards of the Coast, publishers of the highly popular *Magic: The Gathering* card game, have killed off their Book Publishing Division, which was to publish original SF and fantasy novels, and let go more than 40 employees. Included were publisher Janna Silverstein and editors Kij Johnson, Kathy Ice and Dave Howell. They were notified of the decision on December 6th, and terminated as of the 8th, though their benefits were to continue through January. WOTC plans to continue tie-in novels through HarperPrism. The job of liaising with outside publishers is to be handled by one person at WOTC.

Silverstein's plans remain uncertain. She had moved to the Seattle area from New York City little more than a year ago, following her resignation from Bantam Spectra to take her new post.

Commenting on WOTC's actions, Silverstein stated, "I will always believe in what we were trying to do. While game companies are in the publishing business, the differences are great enough that education was necessary. There were also mechanisms that needed to be put into place. Royalty statements were a step in the right direction; our attempt at making work-for-hire conditions a little less unfriendly was hard-fought and heart-felt. The plans we had for Astra—that was the name we'd chosen for the original imprint—were ambitious and close to fruition; it hurts to lose that opportunity while standing at the threshold."

The decision by CEO and president Peter Adkison, following on the company's most profitable year ever, means it will concentrate on its card games exclusively and license future tie-in books and role-playing games to other publishers. Adkison stated, "We need to focus our energy and resources. To accomplish this, we have decided to discontinue some of our smaller products, including our roleplaying games." The company recently released two new card game series, *Deckmaster*, and *Vampire: The Eternal Struggle*.

More details next issue.

Horror Newsmagazine Dead

Following up last issue's story about small press Wildside Press, publisher John Betancourt has reluctantly decided to cease publication of his news magazine, *Horror*. Betancourt says, "Considering my writing schedule, I'm simply not going to have time to put it all together. And, since the bankruptcy, I've lost much of my enthusiasm for publishing. *Horror* was a major time- and money-sink."

SIGNINGS: Joseph Sherman and Ellen Foxe will sign at Barnes & Noble in Burlington, Mass., on January 11th, 6:30-7:30pm—call (617) 270-5500—and at Barnes & Noble in Brookline on the 12th, noon-2pm. Call (617) 566-5562. Dan Simmons will sign *Endymion* (Bantam) at Crime & Space in Austin, Texas, on January 13th, 2-4pm. Call (512) 473-2665.

BORN: Abram Rodgers, weighing 9 lbs. 3 oz., was born to Roc SF editor Amy Stout and her husband, writer and HWA secretary Alan Rodgers, at 7:32pm on December 4th in New York City. Abram is the couple's third child.

one thing, there's a girl who can become invisible, and a boy can change into a wolf. The adults have magical powers as well, can place an irresistible compulsion on him with just a few words. Nick becomes friends with the younger members of the family, who defend him from the adults by enmeshing him in a complex and interesting magical system. But Nick's father doesn't understand his sudden unreliability, and Nick ultimately must appeal to a higher magical power to aid his newfound friends. A richly developed story of contemporary magic that avoids conventional themes in order to create something new and wonderful.

TIME SCOUT by Robert Asprin & Linda Evans, Baen, 12/95, \$5.99, ISBN 0-671-87698-8

Kenneth "Kit" Carson was a time scout, an explorer of various historical periods reached by means of rifts in time that appear unpredictably, but he retired. Now he is forced to reactivate himself when his granddaughter shows up, determined to become the first female time scout, impatient and stubborn enough to set out even though she has been inadequately trained. Although this is a fairly predictable variation of the theme, the authors provide a fresh new look by their depiction of the station outside of time and the nature of the time gates. The characters themselves are appealing and their adventures exciting and plausible. Has the feel of a series opener, although there's no indication that's the case.

BLINDFOLD by Kevin J. Anderson, Warner Aspect, 11/95, \$5.99, ISBN 0-446-60-247-7

The planet Atlas dispenses justice by means of the Truthsayers, a caste of telepaths whose abilities derive from a drug manufactured in an orbiting laboratory. But when one of those Truthsayers incorrectly interprets an accused man's thoughts, he is convicted of a murder he didn't commit and she is eventually forced to take a leave from her duties, rescue him from an orbiting imprisonment, and uncover a plot against their entire way of life. Someone is diluting the drug and diverting the rest for illegal purposes, undermining the government of Atlas. Anderson maintains a high level of tension and danger throughout this fairly long novel. There's never any real mystery about who's behind things, but that knowledge doesn't really matter.

THE CYBERNETIC WALRUS by Jack L. Chalker, Del Rey, 11/95, \$11, ISBN 0-345-38690-6

Cory Maddox is a talented computer programmer whose job is cut out from under his feet. He takes a new position, reluctantly, working on a government project trying to reconstruct the success of a brilliant man who reportedly died during a virtual reality experiment. Cory soon discovers that the technology is so advanced because it was taken from the wreckage of an alien ship that crashed on Earth, and that the virtual worlds aren't just artificial constructs. Soon he and his girlfriend are travelling from body to body, life to life, pursued by shadowy government figures and an even more mysterious opposition, both trying to gain control of the multiverse. Sometimes Chalker's series grab me from the first book and sometimes they seem uninteresting. This, fortunately, is one of the former, and I'll be looking forward to subsequent volumes of *The Wonderland Gambit*.

BONE MUSIC by Alan Rodgers, Longmeadow, 9/95, \$19.95, ISBN 0-681-10086-9

Manly Wade Wellman's *John the Wanderer*

series was famous for its mix of folk music and horror. George R.R. Martin's *The Armageddon Rag* is the best of many that did the same for rock music. Now Alan Rodgers extends the connection to the Blues with this story of voodoo magic. In Rodgers' cosmos, Leadbelly and other prominent Blues singers were a kind of high priesthood of Hoodoo magic, and one of their number, Robert Johnson, breaks their code by singing a forbidden song and thinning the barrier between life and death. The most effective portions of this grim and frequently disturbing novel involve a woman who refuses to accept the death of her young daughter, and brings her back to life despite warnings not to do so. The consequences are unpleasant. As effectively chilling, atmospheric, and intelligently written a horror novel as you're likely to find.

THE RESURRECTIONIST by Thomas F. Monteleone, Warner Aspect, 12/95, \$19.95, ISBN 0-446-51906-5

Senator Thomas Flanagan is travelling with his campaign manager in the early days of his bid for the Presidency when an air crash changes his life forever. Flanagan discovers that he has the power to raise the dead and revives his long time friend. Unfortunately, medical examination reveals the anomaly and Flanagan himself is troubled both by the sudden power he has acquired and by visions of a mysterious figure who hints that there is more to come. Although thematically a horror novel, *The Resurrectionist* isn't that easily classifiable, and much of the actual plot involves government plotting, a secret intelligence agency working in contravention to law, and Flanagan's developing love affair with his doctor. There's even a somewhat rationalized explanation for what's been happening, although that's the weakest spot in an otherwise powerful novel. For the most part, Monteleone avoids the predictable consequences of Flanagan's power and uses the theme to examine the protagonist rather than to reveal a channel house of cheap gore.

MID-FLINX by Alan Dean Foster, Del Rey, 11/95, \$22, ISBN 0-345-38374-5

Philip Lynx and Pip the minidragon are back for a new adventure when they attract the unwelcome attention, and enmity, of a powerful local figure who wants to buy Pip. Flinx escapes in his starship and arrives on a lost colony world covered with one of the most dangerous forests in all of SF, filled with predators and other dangers. He encounters a small group of human castaways and is trying to help them return to their home tribe when their old enemy shows up, with reinforcements. And as if that wasn't enough, the alien Aann are in the neighborhood as well. The various lifetimes of the forest world are the high point of the novel, as one by one the bad guys get their just desserts. Foster is almost invariably entertaining, and this series has been his most popular creation.

DEADRUSH by Yvonne Navarro, Bantam, 10/95, \$5.99, ISBN 0-553-56359-9

Jason Spiro is an introspective, obsessively religious young man who discovers within himself the power to return from the dead, and bring others back as well. The power is communicative, and when he revives the victim of a murderous attack, she acquires the same ability, which she passes on in turn to a petty criminal. The act of resurrection causes a surge of pleasure, the dead-rush of the title, a new form of addiction. And when an unscrupulous couple acquires the power, they start killing people in order to bring them back, and by doing so spread the contagion even further. A wonderfully chilling account of corruption, cruelty, and obsession that focuses on an


unhappy police detective who becomes involved in the case professionally, and with a friend of one of the victims on a more intimate basis.

MORTAL REMAINS by Christopher Evans, Gollancz, 9/95, £16.99, ISBN 0-575-06083-2

The solar system has been largely settled in this far ranging novel whose action covers Gany-mede, Pluto, Mars and elsewhere. Life after death has become a verifiable reality, as human souls are transferred into the Noosphere, a repository of disincorporate intelligences. When a spaceship crashes on Mars, among its wreckage is an artificial womb containing a valuable biological specimen whose existence threatens to change the course of human history. The story involves its transfer from one owner to another as powerful forces compete for control. A competent adventure story punctuated by intriguing speculative elements delivered in a transparent but rapidly paced style.

FAHRENHEIT 666 by Andrew Harman, Legend, 1995, \$4.99, ISBN 0-09-948981-X

The title of this amusing fantasy is the temperature at which devils are happiest. Hell has a tourist agency and demons can take a vacation by reserving a living body to possess. And vacations are more popular than ever, because Hell is going through some tumultuous changes, including an election campaign, and a series of demonic killings. Harman has had several previous funny fantasies, none of which I've seen, but if this is typical, Harman comes closer than any other writer to sustaining the level of humor and originality which made Terry Pratchett such a success. Filled with puns, absurd situations, clever literary asides, and outright farce, without the clumsy childishness of less talented writers who've tried to do the same.



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1945 by Newt Gingrich & William Forstchen, Baen, 8/95, \$24, ISBN 0-671-87676-7

The controversial Speaker of the House of Representatives joins the ranks of SF writers with this, the opening volume in a series set in an alternate universe where the US did not go to war against Germany. England is free but hardpressed, most of Europe is part of the Third Reich, and Hitler has further ambitions. To secure his objectives, he orders a massive bombing and command raid against Oak Ridge, to derail the atomic bomb project, while launching an all out invasion of the British Isles. US efforts are hampered by a spy in the White House, the demobilization that followed the end of the successful war against Japan, and the usual fumbling and bumbling by officers unwilling to believe the hero, an American agent whose reputation is clouded. The speculations are generally interesting, but the human interactions are often awkward. There's no clear conclusion, incidentally, just a break in the action in preparation for volume 2.

BOOK OF MOONS by Rosemary Edghill, Forge, 11/95, \$20.95, ISBN 0-312-85605-9

Bast, a New York City witch, is back to solve a new mystery in her second adventure. Several of her fellow Wiccans are complaining that their spell books are missing, apparently as a result of a series of burglaries. And there's a hopeful new member of her circle who claims to possess the spell book owned by Mary, Queen of Scots, a priceless artifact that may or may not have arcane powers as well. It all seems harmless until someone starts killing people, apparently in an attempt to gain possession of the Book of Moons, which could bring a very high price in the rare books market. After her inclination, Bast is drawn into the situation, her life endangered when she realizes who the killer is, but finds herself unable to prove it. An entertaining mystery with very

marginal fantasy elements.

THE PSALMS OF HEROD by Esther Friesner, White Wolf, 11/95, \$5.99, ISBN 1-56504-916-0

Friesner is likely to acquire a new group of fans with this new SF novel, which is totally unlike anything she's written previously. Set after some unspecified catastrophe has destroyed civilization, it features one of the most repulsive male dominated societies I've ever encountered. Heads of families are "alphas" and they can and are replaced by direct challenge, each change of leadership commemorated with a general bloodbath. Women are essentially chattel, their sexual availability to men limited to infrequent intervals. Becca is a young woman struggling to find her place in this cruel world, the favorite of her relatively enlightened father, but coveted by an unscrupulous young rival. A formidable novel that will have you gritting your teeth in sympathy with the protagonist, whose nimble mind is tested repeatedly.

CARLUCCI'S EDGE by Richard Paul Russo, Ace, 6/95, \$5.99, ISBN 0-441-00205-9

Don't miss this SF police procedural, sequel to *Destroying Angel*. Frank Carlucci, honest cop in a dishonest, cybernetic world is back, this time investigating two seemingly unrelated murders, one officially, one on the sly because it is being covered up by his superiors. San Francisco in the next century is not a peaceful city. Strange cults and violent gangs exist almost independently of police control, and the city government itself is in collusion with an orbiting Hong Kong business group to subvert the law. Carlucci's investigations are logically developed, the subsidiary characters are engaging, and Carlucci himself is multi-dimensional and introspective. One of the best blends of SF and mystery yet written and definitely no let down from the first in the series.

THE EDGE OF HUMAN by K.W. Jeter, Bantam, 10/95, \$21.95, ISBN 0-553-09979-5

This is the sequel to the film *Bladerunner*, not the Philip K. Dick novel *Do Androids Dream of Electric Sheep?*, and it resolves many of the disparities between the two. Deckard is lured back to Los Angeles by the niece of Tyrell, the man responsible for developing the replicant program, and coerced into searching for another replicant. There he learns that there is a plot to kill all the Bladerunners, some or all of whom may be replicants themselves, and that Pris, one of those he killed, was in fact a human being and not an android at all. In fact, the tests that supposedly distinguish between human and replicant are themselves faulty. Jeter wisely makes no real attempt to mimic Dick's style, and the novel has more the feel of the film than of the book. But he has also made this future Los Angeles his own, and provided a satisfying follow up to Deckard's career.

CAPTAIN'S LOG by Edward Gross and Mark A. Altman, Little, Brown, 11/95, \$19.95, ISBN 0-316-32957-6

Here's another book for those of you who don't have a life, and for some of you who do. The authors provide plot summaries, cast information, and bits and pieces of information about every episode of *Star Trek* and *Star Trek: The Next Generation*, including the animated series and all of the full length motion pictures. There are insider stories, sidebars, short looks at the new series, Deep Space Nine and Voyager, and lots of photographs sprinkled through the book. This is subtitled "the unauthorized complete *Trek* voyages", but it excludes all of the books written in that universe. Presumably it's only a matter of

time before we're treated to that as well. A good reference tool, if you ever need to know what happened during episode 6 of the 4th season.

VIRTUAL DEATH by Shale Aarson, Harper-Prism, 8/95, \$4.50, ISBN 0-06-105430-5

Satiric looks at the future have long been a staple of SF, but lately they seem to have fallen out of fashion, at least at novel length. Here's one of the exceptions, an uneven but often fascinating future in which death has become a national obsession. The protagonist is a young woman who holds the record for undergoing death and resurrection more than anyone else on Earth, although her record is about to be challenged. Her life is complicated by the fact that her mother is a prominent member of an illegal underground movement that has declared war on the NRA and is conducting a systematic program of assassination against its members and gun salespeople. There's some nicely done turns and twists, a lot of interesting sidelights, and occasional anomalies, like the cute effect of using the numeral "1" as in "1 of these days".

—Anthology Avenue—

THE SPLENDOR FALLS edited by Erin E. Kelly, White Wolf, 6/95, \$5.99, ISBN 1-56504-863-6. An original collection of dark fantasy stories about mythical creatures living in the contemporary world. Features work by Esther Friesner, Rick Hautala, Nancy Holder, and Lois Tilton.

THE ULTIMATE ALFIE, Dell, 9/95, \$12.95, ISBN 0-440-50631-X. Fifteen stories including two reprints and one, I should warn you, by yours truly. All of them about aliens, as you might have guessed from the title. Mike Resnick, Mel Gildeen, and Nina Kiriki Hoffman contribute the best of the original tales.

THE ULTIMATE DRAGON, Dell, 9/95, \$12.95, ISBN 0-440-50630-1. The companion volume to the above has 19 stories about dragons, two of which are reprints, including a new collaboration between Harlan Ellison and Robert Silverberg, and good stories by Lawrence Watt-Evans, Lois Tilton, Chelsea Quinn Yarbro, and others.

GHOSTS edited by Gardner Dozois and Sheila Williams, Ace, 8/95, \$5.50, ISBN 0-441-00254-4. A dozen ghost stories from *Asimov's SF*, an unlikely origin and a quite varied bunch of tales from Connie Willis, Lisa Goldstein, and others.

MAN-KZIN WARS VII created by Larry Niven, Baen, 7/95, \$5.99, ISBN 0-671-87670-8. Latest installment in this ongoing series based on Larry Niven's original stories. Gregory Benford is the only recognizable name this time.

CELEBRITY VAMPIRES edited by Martin H. Greenberg, DAW, 10/95, \$4.99, ISBN 0-88677-667-8. Title tells it all, a collection of original stories in which Sam Peckinpah, Marilyn Monroe, Tallulah Bankhead, Sir Arthur Conan Doyle, and other celebrities encounter or become bloodsuckers. From P.N. Elrod, Karen Haber, Norman Partridge, and others. Some clever ideas but none of the stories really drew blood.

WRITERS OF THE FUTURE 16 edited by Dave Wolverton, Bridge, 1995, \$6.99, ISBN 0-88404-999-X. The latest in this series spotlighting new writers, with accompanying articles by Alan Dean Foster, Charles Sheffield, Bob Eggleton, and others. Several of the stories are quite accomplished for early efforts.

MIDNIGHT JOURNEYS edited by David Dee and Bill Allen, Ozark Triangle Press, 1995, \$6, no ISBN. Twenty short stories drawn from the small press, mostly horror, including one of mine. Orders to checks payable to Bill Allen, 2325-A South 96th Ave, Tulsa OK 74129; add \$1.50 p&h.

THE PENGUIN BOOK OF MODERN FANTASY BY WOMEN edited by A. Susan Williams and Richard Glyn Jones, Penguin, 10/95, \$27.95,

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ISBN 0-670-85907-9. The title pretty well explains the basis for this big collection of better than three dozen stories ranging from 1941 to 1994. Most of the authors you'd expect to see are included, Leigh Brackett, Daphne Du Maurier, James Tiptree Jr., Joanna Russ, Ursula Le Guin, and so on. Pleasantly, they generally aren't the most frequently reprinted stories, and the selections by P.D. James, Mary Gentle, and particularly the last several are not likely to show up in most standard fantasy anthologies. One of the best reprint anthologies this year.

SISTERS OF THE NIGHT edited by Barbara Hambly and Martin H. Greenberg, Warner Aspect, 10/95, \$12.99, ISBN 0-446-67143-6. A dozen plus stories about female vampires from Tanith Lee, Jane Yolen, George Alec Effinger, and others, including a surprising story by Larry Niven.

ON SPEC: THE FIRST FIVE YEARS, Tesseract, 6/95, \$C7.95, ISBN 1-895836-08-5. A retrospective look at some of the best stories to appear in Canada's magazine of speculative fiction, mostly relatively unknown writers but a very fine collection nonetheless. Hopefully this will get US distribution because it's worth having.

EXCALIBUR edited by Richard Gilliam, Martin H. Greenberg, & Edward E. Kramer, Warner Aspect, 5/95, \$14.99, ISBN 0-446-67084-7. A logical followup to the *Grails* anthologies, this one includes better than two dozen original stories by King Arthur's magic sword including tales by Marion Zimmer Bradley, Esther Friesner, Brad Strickland, Charles De Lint, and others. Good stories of uneven quality.

TALES OF THE KNIGHTS TEMPLAR edited by Katherine Kurtz, Warner Aspect, 6/95, \$5.99, ISBN 0-446-60138-1. An anthology indirectly linked to the Kurtz/Scott MacMillan vampire series involving the Knights Templar. A pretty good and reasonably varied selection with new stories by Poul Anderson, Tanya Huff, and others.

THE DARK ONE by Guy N. Smith, Zebra, 5/95, \$4.50, ISBN 0-8217-4941-2
NETHERWORLD by Richard Lee Byers, HarperPrism, 6/95, \$4.99, ISBN 0-06-105473-9

These two recent horror novels point out the continued expansion of that field into subcategories. Smith provides a fairly typical monster chiller story, a little too typical as a matter of fact, despite some genuine chills. Marcel is almost babysit for a few weeks by a family who almost immediately find him not only detestable, but a positive danger as well. For Marcel is in touch with a monstrous evil. Byers provides a vampire novel set in the world of a White Wolf role playing game. The protagonist escapes from custody following the death/disappearance of his girlfriend, assisted by an oriental who later identifies himself as a vampire, the last of his line in a world where vampires are organized into clans, each protecting its own territory. Then the missing girlfriend shows up, or at least a woman wearing the same body. Throw in a few ghouls and you have an action packed potboiler with a background that provides some extra interest.

DOOM: HELL ON EARTH by Dafydd ab Hugh & Brad Lineaweaver, Pocket, 8/95, \$4.99, ISBN 0-671-52562-X

The second novel based on the computer game Doom brings us back to Earth. The two survivors of the battle in the Martian moons manage to juryrig a ship to take them back after demonic aliens from another reality invade the solar system. On Earth, they discover that a nuclear exchange has left much of the planet devastated, with most of the cities controlled by the invaders and their zombie armies. They seek help from a

fledgling Mormon free state in Utah, but their stories of victory over the monsters makes them suspect. More story and less non-stop battles than in volume one, and not a bad story considering the bizarre premise for the popular game.

BEWITCHED by Constance O'Day-Flannery, Zebra, 8/95, \$5.99, ISBN 0-8217-4960-9
AMETHYST MOON by Janice Bennett, Pinnacle, 8/95, \$4.99, ISBN 0-7860-0170-4

Two romance novels, one fantasy, one SF. The first is by an author of several time travel romances, this time twisting things around so that a charming but chauvinistic man from the past is brought into the present, with all the trouble that causes when the protagonist falls in love with him. A better story line than in most similar works, with moments of genuine humor, and even some likable characters. Bennett's story of a princess struggling to survive after her father's rule of a far world is overthrown is clearly sf, and also has a more ambitious plot than most romances. The scientific content is, I'm afraid, questionable, but there's a fast moving plot interspersed with the heavily romantic scenes.

ENTER IF YOU DARE by Nicholas Stephens, Disney Press, 1995, \$3.50, ISBN 0-7868-4003-X
SOMETHING QUEER IN OUTER SPACE by Elizabeth Levy, Disney, 1995, \$4.95, ISBN 1-56282-279-8

Two very different books for younger readers from Disney Press. The first is a collection of spooky stories involving ghostly apparitions in mirrors, returns from the grave, a dismembered body, a musician whose playing makes the dead dance, and similar themes. They're not particularly scary despite the themes, but are rather cleverly done, each concluding with an epitaph. The second, for even younger readers, is an illogical but amusing piece about some children who volunteer their pet dog as passenger for an experimental rocket, and the adventures that ensue.

THE IRON THRONE by Simon Hawke, TSR, 8/95, \$6.99, ISBN 0-7869-0357-0

Like most books from this publisher, Hawke's new novel is set in a world occupied by humans, elves, orcs, goblins, and the like. Michael Roel is a young prince whose tumultuous childhood and violent maturity are revealed through the eyes of himself and a childhood companion. As boys, they were kidnapped by goblins as part of an attempted coup against their father's kingdom, but they escape, have various adventures, return to take power and defeat a variety of enemies. It's a fairly standard adventure novel, with a few novel twists, and interesting enough to hold my attention for nearly five hundred pages.

BORIS VALLEJO'S 3D MAGIC by Boris Vallejo, Paper Tiger, 8/95, \$12.95, ISBN 1-85028-365-6

This is an unusual little artbook. A collection of Vallejo paintings that have been reformatted to produce a three dimensional effect. By allowing your eyes to unfocus while you look at them, portions of the picture appear as holograms. The effect is quite striking, although for me at least it worked in only about half of the pictures, even after repeated tries. A handful of them were quite impressive. Others produced the effect, but the raised portion seemed almost random, not corresponding to the actual artwork underneath. I'm not sure whether that was a product of my eyes of an idiosyncrasy of the design. In any case, it's an

interesting artwork published by Dragon's World, 26 Warwick Way, London SW1V 1RX, UK.

LEGACY by Greg Bear, Tor, 5/95, \$22.95, ISBN 0-312-85516-8

This is the latest novel involving the Way, an artifact that allows travel to a multitude of alternate Earths. Olmy, the protagonist, is sent by the government to investigate the illegal migration of several thousand colonists to a closed world, Lamacchia. He arrives and discovers a unique ecology, a world which is divided into small regions, each occupied by a lifeform that creates scions, subsidiary creatures, to fill all the needed ecological gaps. Since nearly forty years have elapsed since the colonists arrived, Olmy also discovers that their leadership has disintegrated and that they are engaged in a wide ranging civil war that has caused the group minds of that world to fear the intruders. A well told adventure story follows with a fascinating setting and some exceptionally good scenes. Bear remains one of the few writers in the field who can make the reader believe utterly in a world that bears almost no relation to our own.

FROM THE TEETH OF ANGELS by Jonathan Carroll, Doubleday, 6/95, \$12, ISBN 0-385-47646-9

Jonathan Carroll continues to write first rate novels that don't fit comfortably into the normal genre classifications. In this case, the plot sounds like conventional horror. A man dreams that he has met death and asked it a question, and wakes with a scar on his body as punishment for not having understood the answer. Nor is he the only one to have this experience. Elsewhere, a terminally ill man agrees to help track down a missing man, and an unhappy, reclusive actress tries to find a new orientation for her life. Carroll interweaves the three story lines into an examination of our ultimate fear, oblivion, as seen from three very different perspectives. Written in a clear, flowing prose that carries you from one scene to the next, the novel will provide an emotional experience for even the most jaded reader.

HEART'S DESIRE by Carmon Dokey, Z-Fave, 8/95, \$3.99, ISBN 0-8217-5027-5

THE OTHER TWIN by Bruce Richards, Z-Fave, 8/95, \$3.99, ISBN 0-8217-5054-2

Zebra's young adult horror line seems to be as healthy as ever. Dokey's story of a teen with a magical amulet that allows her to bring back to life an ancient Egyptian noble, with whom she falls in love, is essentially a romance with supernatural overtones, but with enough tension in its main plot to interest those not enamored of the romance novel. Richards adds some supernatural twists to an old suspense plot, the insane twin killing her sister and taking her place, menacing anyone who might discover what happened. A much more intensely suspenseful plot than is common in YA horror fiction.

PROXIMITY ZERO: 2ND EDITION by Terry Kepner, Bob Liddell Group, 1995, \$19.95, ISBN 0-926895-04-4

PROXIMITY ONE by Terry Kepner, Bob Liddell Group, 1995, \$9.95, ISBN 0-926895-03-6

DOWN THE BADGER HOLE by Debbie Cross, 1995, \$12.50, no ISBN

Kepner provides a marvelous tool for SF writers who want to keep their interstellar data accurate. The first title provides detailed information about each of the 227 nearest stars, mass, luminosity, etc., plus more information about specific stars. There are astronomical charts and background information as well, and tables of

interstellar distances. For those who may have purchased the first edition, the second title provides a cheaper way of getting the tables of distances. Both can be ordered from the author at PO Box 428, Peterborough, NH 03458.

Debbie Cross provides an assembly of choice excerpts from R.L. Fanthorpe's fabled output through Badger Books, including one complete story. Fanthorpe, a frequent nominee for the title of worst SF writer of all time, is partially redeemed by the awful conditions of pay and time restraint under which he worked, but the citations here are often painfully funny. Order from Wrigley-Cross Books, 8001A SE Powell Blvd, Portland OR 97206. Postage is an additional \$3.

THE BARS ON SATAN'S JAILHOUSE by Norman Partridge, Roadkill, 1995, \$5 GECKOS by Carrie Richerson, Roadkill, 1995, \$5

Two very strange horror tales from this publisher of high quality pamphlets. Partridge gives us an inside tour of a bizarre family dominated by a cruel tyrant and the transformation that comes over it when a stranger comes to visit. Atmospheric and intelligently written. Carrie Richerson also provides a tour, this time inside the mind of a woman who has retreated to a remote cabin to start work on a book involving the conflict between settlers and Indians. She begins to notice an odd variety of gecko living nearby, becomes obsessed with them, and eventually loses contact with the outside world. Her eventual acceptance of them as an intelligent species is either a wild delusion or a very strange reality. I liked this one a lot despite the ambiguity.

Periodical Place

MARION ZIMMER BRADLEY'S FANTASY #28, Summer 1995, \$4.50. A better than average issue of this traditional fantasy magazine, featuring Katherine Blake, Eluki be Shahar, and Tanya Huff. \$16 for 4 issues from PO Box 249, Berkeley CA 94701.

OZ STORY #1, Hungry Tiger Press, 1995, \$14.95. First issue of an annual magazine (actually a large sized book) dedicated to Oz, Baum, and associated matters. The premier issue includes an all new Oz adventure by Rachel Cosgrove Payes and the complete Baum novel, *Sam Steele's Adventures on Land and Sea*, along with poetry, illustrations, comic strips, and articles. Add \$3 p&h; from Hungry Tiger Press, 15 Marcy Street, Bloomfield NJ 07003.

SIRIUS VISIONS, June 1995, \$3.50. Contents of this slim but high quality magazine are nicely varied, with work by Ray Vucelich and several lesser known writers. From Claddagh Press, 1075 NW Murray Road, Suite 161, Portland OR 97229. This is this title's final issue so act fast if you want this or back issues.

DEAD OF NIGHT, Summer 1995, \$4. A smart looking horror magazine whose contributors include L. Winter-Damon, James S. Dorr, Kathryn Placek, and others. Good stories for the most part, okay non-fiction, artwork varying in quality. \$15 per year from 916 Shaker Road #228, Longmeadow MA 01106.

PULPHOUSE #19, Summer 1995, \$4.95. A nice big issue. 25 short stories, from Mike Resnick, Esther Priesner, Joseph Sherman, and a host of others. A lot of bang for your buck, or 5 bucks, this time. 80 pages of fiction and most of it first rate. 4/515 from Box 1227, Eugene OR 97440.

WHITE KNUCKLES, Summer 1995, \$4. Second issue of a general speculative fiction magazine, nicely packaged, average quality stories. From Box 973, New Providence NJ 07974.

VBTECH, Jul & August, 1995. A computer programmer's journal that has turned into a mar-

ket for SF stories, with tales from Judith Moffett, Kevin Anderson, Dean Wesley Smith, and others.

DEATHREALM #25, 1995, \$4.95. Another strong issue of the revived small press horror magazine, featuring stories by Douglas Clegg, David Niall Wilson, and others, and a nice selection of non-fiction.

NOVA EXPRESS, Summer 1995, \$3. Nicely put together semipreview featuring an interview with Bruce Sterling, plus a bibliography of his works and an article by Sterling and some reviews. Real cheap cover price considering the quality of the contents. \$10 for four issues from Box 27231, Austin TX 78755.

CENTURY #3, 10/95, \$5.95. A very promising new magazine reaches issue three in fine style with one of the last Avram Davidson stories plus interesting tales by Michael Shea, Carol Emshwiller, and others.

TALEBONES #1, 1995, \$4.50. First issue of a small but attractively packaged magazine of SF and dark fantasy. Nina Kiriki Hoffman has the best story and the non-fiction is rather uneven, but this looks like it has considerable potential. 2 issues for \$9 from Fairwood Press, 12205 1st Ave S, Seattle WA 98168.

BEYOND, Oct 1995, \$5. Handsomely produced British magazine with good fiction and non-fiction, particularly Kim Newman's column and David Sutton's short story. Interior art and layout are above average. \$50 for 12 issues from Parallel Universe Publications, 130 Union Road, Oswaldthistle, Lancashire BB5 3DR, UK.

NEXT PHASE #14, 10/95, \$3.95. This fairly regular title is looking bigger and better as time passes. Most of the contributors are unfamiliar names, but some of the stories and articles are interesting enough to be worth chasing down. \$10 per year from SA Green Meadow Drive, Nantucket MA 02554.

TERMINAL FRIGHT #10, Winter 1995, \$5. I'm prejudiced because I have a story in here, but this is one of the best looking and best reading of the semi-pro horror magazines, and Tom Piccinilli's story is quite good.

Audio Alley

84.2 MINUTES OF ALGIS BUDRYS, Unifont, 1995, \$10, ISBN 1886211-01-9. An audio tape of Budrys reading four of his stories, the best of which is "The Distant Sound of Engines". Also included: "Explosions", "The Price", and the excellent "Never Meet Again".

THE MONKEY'S PAW & OTHER CLASSIC TALES OF TERROR, Listening Library, 10/95, \$15.95, ISBN 0-8072-3545-8. Five classic horror tales on audio including the title story, Bierce's "The Damned Thing", and stories by Poe and De Maupassant.

JEREMY THATCHER, DRAGON HATCHER by Bruce Coville, Listening Library, 10/95, \$15.95, ISBN 0-8072-7559-X. My favorite book by Bruce Coville on audio, two and a half hours long, read by the author and others. Nifty for adults and for kids. Great way to keep them amused on a long trip.

I AM NOT SPOCK by Leonard Nimoy, Hyperion, 10/95, \$24.95, ISBN 0-7868-6182-7/1. AM NOT SPOCK read by Leonard Nimoy, Brilliance Audio, 9/95, \$24.95, ISBN 1-56100-449-9. Nimoy's autobiography deals largely with his career as the Vulcan of *Star Trek*. Parts of the book are interesting, others seem echoes of countless similar retrospectives about the program.

CONQUEROR'S HERITAGE by Timothy Zahn, Brilliance Audio, 1995, \$23.95, ISBN 1-56100-664-5. I reviewed the book version of this a while ago. We see the war between humans and Zhirrh from their side this time, internal politics, fear of the unknown, and other attributes making them less sinister.

VANISHING POINT, Listening Library, 1995, \$15.95, ISBN 0-8072-3542-3. Four short radio plays, including "The Playground" by Bradbury, "Death and the Compass" by Borges, "The Nine Billion Names of God" by Clarke, and "A Small, Good Thing" by Raymond Carver.

Relational Road

I accumulated quite a stack of graphic and other related materials recently, so much that it threatened to crowd out actual fiction if I reviewed it all at the length it deserves. So here's a shortened version.

THE TELL TALE HEART by Edgar Allan Poe, illustrated by Bill D. Fountain, Mojo Press, 1995, \$4.95, ISBN 1-885418-03-5. Black and white graphic versions of the title story plus "Hop Frog", "The Cask of Amontillado", "The Sphinx", "Annabel Lee" and "The Belles". Fountain's very strange style seems perfectly suited for this material. Mojo Press, Box 140005, Austin, TX 78754.

WEIRD BUSINESS edited by Joe R. Lansdale and Richard Klaw, Mojo Press, 1995, \$29.95, ISBN 1-885418-02-7. A hardcover graphic collection to last after. Stories, mostly original to this volume, by Lansdale, Robert Block, Charles De Lint, Roger Zelazny, Neal Barrett Jr., Nancy Collins, Michael Moorcock, and others, illustrated by a variety of comic artists. Everything from gorillas packing guns in the old West to evil doings in a vat of boiling oil. But all one is in black and white, but these are some of the best efforts at graphic storytelling I've seen.

THE NITPICKER'S GUIDE FOR NEXT GENERATION TREKKERS VOLUME II by Phil Farrant, Dell, 11/95, \$12.95, ISBN 0-440-50716-2. Another round of commentary on flubs and plot errors in the *Next Generation* program, which is something like shooting a sitting duck, but fans will be amused, entertained, or outraged depending on their degree of commitment.

STAR WARS TECHNICAL JOURNAL by Shane Johnson, Del Rey, 10/95, \$35, ISBN 0-345-04182-4. This is a gorgeously produced book providing schematics of all the hardware in the *Star Wars* series, everything from ships to uniforms to weapons to moisture vaporators to robots. Color throughout, with lengthy commentaries, this one almost qualifies as an art book.

REPLICATIONS by J.P. Telotte, Univ. of Illinois Press, 1995, \$13.95, ISBN 0-252-06466-6. A scholarly examination of the robot in film, how mechanical constructs mirror our own humanity, the Frankenstein theme, and so on. A few black and white photos but the emphasis here is on discussing the way films have changed their characterization of robots through the years.

MICHAEL WHELAN II, Comic Images, 1995, \$1.00 per pack. Another series of fine art collector's cards, this one featuring the work of Michael Whelan, mostly SF and fantasy themes. As with earlier series, these are nicely done, and there is more variation in this set than in some of the previous ones.

SHI, OLIVIA, both Comic Images, 1995. Two more sets of 90 plus all chromium collectors' cards involving a comic book series. Apparently the first is an oriental style fantasy world, although the female characters, displayed on every card, rarely look the part. Okay comic art but repetitive. A few cards have to be arranged together to make a single image. The second set is less fantastic, more adult oriented, featuring a sultry pinup type in a variety of costumes and poses.

DINOPIX by Teruhisa Tajima, Chronicle Books, 10/95, \$18.95, ISBN 0-8118-1155-7. Fascinating photos of dinosaurs superimposed on contemporary scenes, landscapes, cityscapes, and so forth. Several of them are quite striking.

BOLDLY LIVE AS YOU'VE NEVER LIVED

BEFORE by Richard Raben and Hiwaya Cohen. Wm. Morrow, 11/95, \$14.95, ISBN 0-688-14371-7. A collection of essays showing how you can learn how to live your life simply by watching *Star Trek*. The authors should know that you need to get a life before you can live it.

ASIMOV: THE UNAUTHORIZED LIFE by Michael White, Millennium, 1995, \$5.99, ISBN 1-85798-605-9. Although this biography breezes over some of the more interesting parts of Asimov's career, it's quite readable and provides some interesting insights.

HISTORIC HAUNTED AMERICA by Michael Norman & Beth Scott, Tor, 10/95, \$24.95, ISBN 0-312-85752-7. I surprised myself by finding great chunks of this book readable. I'm not a believer in ghosts, but some of the accounts are fascinating as stories and others as mirrors into human fears.

THE UNAUTHORIZED HISTORY OF TREK by James Van Hise, HarperPrism, 11/95, \$5.99, ISBN 0-06-105437-2. Mass market edition of this insider look at some of the stories behind the stories of *Star Trek*.

KILLERS IN AFRICA by Alexander Lake, Alexander Books, 6/95, \$12.95, ISBN 1-57090-013-2. This is a part of Mike Resnick's "Library of African Adventure". It consists of the author's memoirs of his time hunting in Africa, some of which are interesting, others of which are not.

1996 CALENDAR OF DAYS THAT NEVER WERE by Michael Page, Illustrations by Robert Ingers, Paper Tiger, 6/95, \$5.95, ISBN 1-85028-366-4. Excerpted paintings from *The Encyclopedia of Things That Never Were*. Fairly nice calendar although the color selection is rather somber throughout and really not to my taste.

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catalog \$1.00. I also buy. Other Worlds Bookstore, 1281 North Main Street, Providence RI 02904-1827. [194]

ADVENTURE TO Conarian, 118 page, science fiction adventure. Recommended ages: 6-11. Check or money order, \$16.95 plus \$3 S&H. Humanform, P.O. Box 158486, Nashville TN 37215. [189]

STAR TREK, Babylon 5, Dr. Who and more! *Space-Time Continuum* newsletter for visual media fans. Behind-the-scenes tidbits, celebrities, appearances, letters! Sample copy \$2 US, \$3 foreign. Bjo Trimble, Box 6858, Dept SFC, Kingwood TX 77325-6858. [189]

FANTASY BOOKSHOP: Comics and memorabilia, phonecards, antiques. 1186 Christchurch Rd, Boscombe East, Bournemouth Dorset BH7 6DY, tel: (01202) 425924. [188]

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SF-FANTASY-Horror: OP firsts and specialty editions hardcovers. Inquire re: catalogs issued irregularly. Wants and searches welcome. DMK Books, 22946 Brenford St., Woodland Hills CA 91364. Fax/Phone (818) 591-7938. We purchase fine single items or collections. [188]

JAMES TIPTREE Jr.: *The Fiction of James Tiptree Jr.*, an analysis of Tiptree by Gardner Dozois, is a 10,000 word essay in chapbook form, with bibliography, and a wraparound cover by Judith Weiss. The critics judged it "valuable" — *SFRA Newsletter*, "Excellent" — *Asimov's SF*. "A must-have" — *Un-Earth*. Only \$3.50 (includes p&h) from SF Chronicle, Box 022730, Brooklyn NY 11202-0056. Canadians add GST. [200]

FANZINE REVIEWS: Send long self-addressed stamped envelope for sample copy of *Trash Barrel*. Donald Franson, 6543 Babcock Avenue, North Hollywood CA 91606-2308. Mention *SF Chronicle*. [188]

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SFC BACK issues: While supplies last, you can order any issues of SFC that you may have missed. The price is \$2.75 each up to 10 issues, \$2.50 each for more than 10 issues. Payment must accompany order. Publication began with 10/79; 8/82, 3/83, 4/93 are Out of Print. Substitutions will be made if issues ordered are sold out. Send order with payment to SF Chronicle, PO Box 022730, Brooklyn NY 11202-0056. Canadians add GST. [200]

WORLD SF CONVENTION Issues: Most SFC's with Worldcon reports are still available. Nov-Dec82; Nov-Dec83 (includes John Brunner's GoH speech); Nov-Dec84 (Gordon R. Dickson's speech); Oct-Dec85 (Gene Wolfe's); Nov-Dec86 (Ray Bradbury's); Nov87-Jan88; Nov88-Jan89 (Donald A. Wolfe's); Nov89-Jan90; Nov90-Jan91; Nov91-Jan92; Nov-Dec92, Dec93-Jan94, Dec94-Jan95. Each set is \$5 (\$8 for 3 issue sets) including postage. Issues have photos of authors, masquerade participants, much, much more. Science Fiction Chronicle, P.O. Box 022730, Brooklyn NY 11202-0056. Canadians add GST. [200]

GERMANY'S OLDEST Fan Publication? *Munch Round-Up*, published by Award-winning Waldemar Kummig (SFC's man in Munich) features convention reports, speech transcriptions, photo collages, much more. In German with some English translations. Widen your world to include European fandom. Single issues \$3, 3/88. Make checks payable & mail to US Agent Andrew Porter, Box 022730, Brooklyn NY 11202-0056. Expect 6-8 week delivery time on first issue. [200]

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CONTESTS

SF/F SHORT STORY contest. \$375 cash awarded. For entry form, mail SASE: SFWOE, Box 121293, Fort Worth TX 76121. [192]

SHORT STORY Contest. 34th annual National Fantasy Fan Federation amateur science fiction and fantasy contest. \$100 in prizes. Send SASE for rules and entry blanks to Donald Franson,

6543 Babcock Ave., North Hollywood CA
91606-2308. Please mention *Science Fiction Chronicle*. [187]

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SF CONVENTION REGISTER (tri-quarterly) lists 1,000+ conventions, indexed by date, place, name, guests. \$12 yearly. 101 South Whiting #700S, Alexandria VA 22304. [192]



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CAMERA. PHOTO equipment for sale: Nikon EM with flash and autowinder, Polaroid Polaplan slide from negative printer, other items. Details from Andrew Porter, Box 022730, Brooklyn NY 11202-0056.

LETTRASET LETTERING: Once this was the only way to get professional headlines. SFC used Lettraset for the early days of SFC and for *AlgoStarship*. Dozens of different typefaces, sizes available, cheap (new, \$5+ a sheet). Details from Andrew Porter, Box 022730, Brooklyn NY 11202-0056.

PERSONAL

SINGLES NETWORK. Single science/nature enthusiasts are meeting through a nationwide network. For information, contact: Science Connection, PO Box 188, Youngstown NY 14174; 1-800-667-5179; E-mail: 71554.2160@compuserve.com. [189]

SFC's Mailing List

is available for rental, as self-stick or cheshire labels. About 2,000 US names are available, 2,600 including Canadian & foreign subscribers. Inquiries to:

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CONVENTIONS

Convention listings appear each month at no cost, subject to space limitations and SFC's standard format. Guest of Honor is abbreviated GoH. Comics, gaming or media conventions aren't usually included. Mail flyers

to: SF Chronicle, Box 022730, Brooklyn NY 11202-0056, USA, or E-mail the details to A.Porter2 @genie.com.

1996

Jan. 12-14. ARISIA '96. Park Plaza Hotel & Towers, Boston MA. GoH: Emma Bull, Will Shetterly. Artist GoH: Lissanne Lake. Fan GoH: Bob Bazemore. Fee: \$30. \$40 at the door. Contact: Jan. 1 Kendall Sq. #222, Cambridge MA 02139, "Arisia-info@asylum.sf.ca.us".

Jan. 12-14. TROPICON XIV. Doubletree Guest Quarters Suites, Ft. Lauderdale FL. GoH: James P. Hogan. TM: Mike Resnick. Fee: \$25 at the door. Contact: (checks payable to SFSP): Tropiccon XIV c/o SFSP, Box 70143, Ft. Lauderdale FL 33307-0143.

Jan. 14-14. CHATTAACON XXI. Clarion House River Plaza, Chattanooga TN. GoH: Walter Jon Williams, Charles de Lint. Artist GoH: Keith Parkinson, Mark Poole. TM: Charles L. Grant. Fee: \$30 to 1/1, then \$35. Contact: Chattanooga 21, Box 23908, Chattanooga TN 37422-3908, (404) 578-8461, "Mike.dillon@ptonline.com".

Feb. 2-4. CREMECON 2. Manchester East Hotel & Suites, Glendale WI. Author GoH: Lawrence Watt-Evans. Editor GoH: Sue Weinlein. Artist GoH: C.H. Burnett. Fan GoH: Richard Russell. Fee: \$20 to 1/4, \$30 at the door. Contact: SASE to CremeCon 2, Box 37986, Milwaukee WI 53237, (414) 540-0714, "Cremecon@aol.com".

Feb. 2-4. POTLATCH 5. Imperial Hotel, Portland OR. Fee: \$35 to 1/15, \$40 at the door. Contact: Potlatch 5 c/o OSFCL, Box 5703, Portland OR 97228-5703, (503) 232-1727, "david@sdnetlink.com".

Feb. 2-4. HURRICON 96. Holiday Inn Beach Resort, Ft. Walton Beach FL. GoH: Clive Barker. Artist GoH: Brian LeBlanc. Fee: \$30 to 1/15, then \$35. Contact: (904) 243-9181. [This con's flyer doesn't bother to give an address for the con; the phone number is for the hotel.]

Feb. 15-18. MAGNUM OPUS CON-10A. Adam's Mark Hotel, Charlotte NC. Contact: 506 to MOC-10A, Box 6585, Athens GA 30604, "MOC@ix.netcom.com".

Feb. 15-18. WAR 96. Adam's Mark Hotel, Charlotte NC. Contact: Natl Assn for Pro Gamers, Box 6585, Athens GA 30604, "MOC@ix.netcom.com".

Feb. 16-18. RADCON 2. Cavanaugh's Motor Inn, Kennewick WA. GoH: Spider & Jeanne Robinson. Science GoH: Guy Amante. Artist GoH: J. Raven Amy. Fan GoH: Daron Fredricks. Fee: \$15 to 2/15, \$20 at the door. Contact: RadCon 2, 2527 Kennewick Ave #162, Kennewick WA 99336, (509) 943-0713.

Feb. 16-18. BOSKONE 33. Sheraton Tara, Franchingham MA. GoH: Lois McMaster Bujold. Official Artist: Gary Ruddell. Fee: \$30 to 1/15, higher at the door. Contact: Boskone 33, Box 809, Franchingham MA 01701-0203, (617) 625-2311.

Feb. 16-19. ANACON, Sheraton Denver World, Lakewood CO. GoH: Larry Niven. Fan GoH: Randy Raul. Fee: \$25 to 1/31, \$30 at the door. Contact: IBEC, Box 21766, Denver CO 80221-0766, (303) 426-1847, "AnaConism@ibec.org".

"http://www.abwam.com/ibec/anaccon".

Feb. 23-26. CON-DOR. Town & Country Hotel, San Diego CA. GoH: Kim Stanley Robinson. Fee: \$25 to 2/10, \$30 at the door. Contact: Con-Dor, Box 15771, San Diego CA 92175, (619) 447-6311.

Feb. 23-25. CONCAVE 17/UPPERSOUTH-CLAYE XXVI. Park Mammoth Resort, Park City KY. GoH: Bob Roehm. Relaxacon. Fee: \$15 to 2/4, \$20 at the door. Contact: ConCave c/o Gary Robe, Box 3221, Kingsport TN 37664, (423) 239-3106.

Mar. 1-3. ASTRONOMICON 5. Radisson Inn Airport, Rochester NY. GoH: Robert Sawyer. Artist GoH: Tom Kidd. Fan GoH: Bjo Trimble. Fee: \$20 to 12/31, then \$30. Contact: Rochester Fantasy Fans, Box 1701, Rochester NY 14603-1701, (716) 342-4697, "Ralcon@aol.com".

Mar. 1-3. 3CON. Smith College, Northampton

MA. Sponsored by SF groups at Smith College, UMass, Hampshire College, Mt Holyoke College. GoH: Roberta Gregory. Fee: \$14 to 1/31, \$17 at the door. Contact: (SASE) to: P. Wieland c/o Hampshire College 1037, Amherst MA 01002-5001, (413) 549-4600, ext. 4531, "5con@smith.smith.edu" or "http://hamp.hampshire.edu/~psw/P94/5con.html".

Mar. 15-17. LUNACON '96. Rye Town Hilton, Rye Brook NY. GoH: Terry Pratchett, Esther Friesner, David Huxford, Paul Foglio. Fan GoH: Bruce Fels. Official GoH: Mark Kennedy. Fee: \$33 to 2/15, \$43 at the door. Contact: Lunacon '96, Box 3566, New York NY 10008, "Lunacon@lunacon.org".

Mar. 15-17. CORFLU 13. Clubhouse Inn, Nashville TN. Convention for fanzine fans. GoH: bba. Fee: \$40 attending, \$10 supporting. Contact (make checks payable to): Lucy Huntzinger, 2305 Bernard Ave., Nashville TN 37212, (615) 383-5763, "hunting@phyd02.phy.vanderbilt.edu".

Mar. 17-19. LONDON LINT BOOKFAIR. Grand Hall, Olympia Exhibition Center, London, UK. For publishers, booksellers, librarians; not open to the public. Contact: London International Bookfair, Oriol House, 26 The Quadrant, Richmond Surrey TW9 1DL, UK, (0181) 910 7828, USA: (203) 840-5313.

Mar. 22-24. MIDSOUTHCAN 15. Brownstone Hotel, Memphis TN. GoH: Barry Longyear. Artist GoH: Frank Kelly Freas, Laura Braden Freas. Fan GoH: Cullen Johnson. Fee: \$25 to 3/1, then \$30. Contact: MidSouthCon 15, Box 22749, Memphis TN 38122, (901) 274-7355.

Mar. 22-24. CONCEPT 96/BORAL 96. Holiday Inn Crown Plaza Metro Centre, Montreal Canada. GoH: Terry Pratchett, Joël Champetier. Artist GoH: Bob Eggleton. Fee: \$24 to 3/8, then \$29. Contact: ConCept, Box 405 Station II, Montreal QB H3C 2L1, Canada.

Mar. 22-24. 8TH SF DAYS OF NORTH-RHINE-WESTPHALIA, Aulxium, Düsseldorf, Germany. GoH: James White. Theme: SF in religion/religion in SF. Fee: DM 35/€17 to 28 Feb, DM 40/€19 at the door. Contact: Heinrich Spörck, Am Sonnenberg 38, D-44879 Bochum, Germany, (+49-234-46 13 90).

Mar. 22-24. TECHNICON 13. Best Western Red Lion Inn, Blacksburg VA. GoH: L. M. Modest, Lori & Corey Cole. Artist GoH: Ruth Thompson. Fan GoH: Kevin McElwee. Fee: \$20 to 12/15, then more. Contact: Technicon 13 c/o VTSFCC, Box 256, Blacksburg VA 24063-0256, (540) 951-7232, "Technicon@vtcc1.cc.vt.edu".

Mar. 29-31. PRISONERS OF THE KNIGHT, Holiday Inn Yorkdale, Toronto, Canada. GoH: Chelsea Quinn Yarbro, Poppy Britte, Kim Newman, Nancy Baker, Stephen Jones, Nancy Kilpatrick, and Sandi Ross. TM: Larry Stewart. Fee: \$C30/\$US23 to 1/11, then more. Contact: Prisoners of the Knight, 203-23 Oriole Rd, Toronto ON M4V 2B6, Canada, (416) 292-9020.

Apr. 5-7. BALCON XXX. Omni Intl Hotel, Baltimore MD. GoH: Robert Jordan. Artist GoH: Lubov. Fikr GoH: Frank Hayes. Fan GoH: Marty Gear. Fee: \$30 to 12/31, \$35 to 2/28, \$40 thereafter. Contact: Balcon XXX, Box 686, Baltimore MD 21203-0686, (410) JOE-BEFS, "befs@access.digex.net".

Apr. 5-7. MINICON 31. Radisson Hotel South, Bloomington MN. GoH: Suzette Haden Elgin. Audio GoH: David Osman. Fan GoH: Edie Stern and Joe Siclari. Artist GoH: Ed Emshwiller. Fee: \$30 to 2/4, then \$60 (1/1). Contact: Minicon 31, Box 8297 Lake Street Stn., Minneapolis MN 55409, (612) 333-7533, "request@minicon31.mn.mst.com".

Apr. 5-7. EVOLUTION/47th British Natl SF Conv. Radisson Edwardian Hotel, Heathrow Airport, UK. GoH: Vernon Vinge, Colin Greenland. Artist GoH: Bryan Talbot. Science/Fan GoH: Jack Cohen. Fan GoH: Paul Kincade & Maureen Speller. Fee: supporting £16, attending £28. Contact: Evolution, c/o 13 Lindfield Gardens, Hampstead, London NW6 6PX, UK, "bmh@cc.ic.ac.uk".

Apr. 5-7. NORWESCON 19. Red Lion Hotel, SeaTac Airport WA. GoH: A.C. Crispin. Artist GoH: Tom Kidd. Fan GoH: Kitty Canterbury. Fee: bba. Contact: NorWesCon 19 c/o NWSPS, Box 24207, Seattle WA 98142, (206) 248-2010.

Apr. 12-14. 1-CON XV. SUNY/Stony Brook, NY. GoH: George Alec Effinger, Artist GoH: Doug Beekman, Filk GoH: Tom Smith. Fee: \$20 to 1/15, \$24 to 2/28, \$28 at the door. Contact: I-CON, 630-550, Stony Brook NY 11790-0550, (516) 632-6045, fax (516) 632-6355, "icon@ic.unysun.edu".

Apr. 26-28. BEACHCON/DeepSouthCon 34. Best Western Jekyll Island, GA. GoH: Harry Turtledove, Artist GoH: Peggy Ranson. Fan GoH: Joe Siclari, Edie Stern, TM: Jack C. Haldeman. Fee: \$25 to 3/31, \$30 at the door. Contact: DeepSouthCon 34, Box 1271, Brunswick GA 31521-1271, (912) 638-1486, "74076.3703@compuserve.com".

May 3-5. CONFUSION 2. Coachhouse Cultural Center, The Abbey, Gerardshagen, Belgium. GoH: Eddy C. Bertin, Frank Roger. Fee: \$90 Belgian francs to 3/31, 990 to 5/1, then \$35. Contact: Peter Motte, Abdijstraat 33, B-9500 Gerardshagen, Belgium.

May 3-5. MAGIC CARPET CON IV. Hotel tha, Dalton GA. Limited to 500 members. GoH: Melissa Scott. Artist GoH: Cheryl Mandus. Filk GoH: Leslie Fish, Filthy Pierre. Fee: \$30 to 3/1, then \$35. Contact: Magic Carpet Con, Box 678, Rocky Face GA 30740, (503) 367-6224.

May 4-5. MARCON 31. Hyatt Regency, Columbus OH. GoH: Katherine Kurtz. Media GoH: Indl Light & Magic. Fee: \$30 to 4/15, \$35 at the door. Contact: MarCon, Box 141414, Columbus OH 43214, (614) 475-8181, "marcon@infinet.com", "http://www.infinet.com/~marcon".

May 9-12. 1996 WORLD HORROR CONVENTION. Valley River Inn, Eugene OR. GoH: Clive Barker, Charles de Lint, Nina Kiriki Hoffman. Artist GoH: Don Maitz, Janny Wurts. Fee: supporting \$25, attending \$65 to 12/31, \$75 to 5/1, higher at the door. Contact: World Horror Convention, Box 40842, Eugene OR 97404, (800) 738-2660; E-mail: "hyattia@teleport.com" or "J.York3@Genie.com".

May 10-12. ROC OF AGES '96. Airport Plaza Sheraton, Charlotte NC. GoH: Boris Vallejo, James Doohan, Julie Bell, others. Fee: the Contact: ROC of Ages '96, 105 Honeywood Ct, Kissimmee FL 34743, (407) 344-3010, "morgoth83@att.net".

May 17-19. V-CON 21. Delta Pacific Resort & Conference Center, Richmond BC, Canada. GoH: Kim Stanley Robinson. TM: R. Graeme Cameron. Fee: \$18/\$25 to 1/31, \$22/\$30 to 4/30, \$25/\$35 at the door. Contact: V-Con 21, #110-1855 West 2nd Ave., Vancouver BC V6J 1J1, Canada, (604) 255-5739, "ptupper@direct.ca".

May 17-19. CONDUIT. Quality Inn City Center, Salt Lake City UT. GoH: Fred Saberhagen, Artist GoH: Leonard Parkin. Fee: \$19 to 2/28, \$23 to 5/1, \$28 at the door. Contact: Conduit, Box 11745, Salt Lake City UT 84147-0745, (801) 532-6821, "74014.2540@compuserve.com".

May 17-19. ELSTERCON 3. Hotel tha, Leipzig, Germany. GoH: Christopher Priest. Fee: the Contact: Manfred Orlovsky, Kvrnerstr. 49, 04107 Leipzig, Germany or Wilko Mueller, Volhardstr. 20, 06112 Halle, Germany, (+49) 345-512-6455, "Andro@city.eurolnet.sub.com" or "03455126455-001@t-online.de".

May 23-25. COSTUMECON 14. Marriott Sea-Tac Airport, Seattle WA. Fee: \$60. Contact: Costume Con 14, Box 1095, Renton WA 98057-1095.

May 23-27. NY SPACE EXPO/INTL SPACE DEV. CONF. Grand Hyatt, New York NY. GoH: Terry Bisson, Geoffrey A. Landis, Charles Peltz, Greg Bennett and Robert Zubrin. Contact: SASE to Space Expos of America, Box 71, Maplewood NJ 07040, "71055.2110@compuserve.com".

May 24-26. CONQUEST 27. Park Place Hotel, Kansas City MO. GoH: Allen Steele. Artist GoH: Lubov. Fan GoH: Myrna Logan. TM: Lee Kilough. Fee: \$17 to 4/24, \$20 at the door. Contact: ConQuest 27, Box 36212, Kansas City MO 64171, (913) 649-8733, "K.Stokes3@genie.com".

May 24-27. WISCON 20. Concourse Hotel, Madison WI. GoH: Ursula K. Le Guin. Fee: \$25 to 3/1, \$35 to 5/10, \$40 at the door. Contact: WisCon, Box 1624, Madison WI 53701-1624, (608) 233-8550, "Wiscon.concom@cs.wisc.edu" or "http://www.cs.wisc.edu/wiscon".

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Jun. 15-17. 96th ABA CONVENTION & EXHIBIT. McCormick Place Convention Center, downtown hotels, Chicago IL. American Booksellers Assn annual convention for booksellers, publishers, agents, professionals only. Contact: ABA Customer Services, 383 Main Ave, Norwalk CT 06851, (203) 840-5614.

Jun. 20-23. 1996 SFRA ANNUAL MEETING. Univ. of Wisc./Eau Claire, WI. GoH: Pamela Sargent, George Zebrowski. Theme: SF and the Writer-Editor-Critic. Fee: \$90 to 1/31, \$105 to 6/1, \$125 at the door. (Checks payable to UW-Eau Claire): SFRA 1996, College of Arts and Sciences Outreach, UW/Eau Claire, Eau Claire, WI 54702-4004, fax (715) 836-2380, "sneel@uwec.edu". Deadline for abstracts/papers: 3/1, to Michael M. Levy, Progr. Chair, 1996 SFRA Annual Meeting, English Dept of English, UW/Stout, Menomonie WI 54751, "levym@uwstout.edu".

Jun. 28-30. DISCWORLD CON '96. Sack's Hotel, Manchester UK. Contact: SASE to The Discworld Convention, Box 3086, Chelmsford Essex CM1 6LD, UK, "Discworld@cmacloed.demon.co.uk".

Jul. 4-7. Westerncon 49/ConDiable, Camino Real Paso del Norte Hotel, El Paso Convention Center, El Paso TX. GoH: James P. Blaylock, Howard Waldrop. Artist GoH: Brad W. Foster. Fan GoH: Arnie & Joyce Katz. TM: Pat Cadigan. Fee: \$50 to 12/31, \$60 to 5/31, \$70 at the door. Contact: Westerncon 49, Box 3177, El Paso TX 79923, "af541@rgf.epcc.edu", AOL "Rich Brandt", Compuserve "71572.2724", GEnie "Fduarte".

Jul. 5-10. 115TH ALA CON. Javits Convention Center, midtown hotels, New York NY. American Library Assn annual convention for librarians, publishers, professionals only. Contact: American Library Association, 50 East Huron Street, Chicago IL 60611, (312) 280-2431.

Jul. 11-13. SPEAKING SCIENCE FICTION. Univ. of Liverpool, UK. Fee: £130 with hotel, £60 without. Contact: Speaking SF Conf., SF

Foundation Collection, Sydney Jones Library, Univ of Liverpool, Box 123, Liverpool L69 3DA UK, "Asawyer@liverpool.ac.uk".

Jul. 12-14. FAIRCON '96. St. Enoch Hotel, Glasgow, Scotland UK. GoH: Angus McAllister. Fee: £10 attending, £5 supporting, more at the door. Contact: Faircon '96 c/o 32 226 Woodlands Rd, Glasgow G3 6LN, Scotland, "Faircon@psyche.diron.com.uk".

Jul. 26-28. SFCD CON 1996. Saarbrücken, Germany. Sponsored by SF Club Deutschland; GoH's include Poland: Malgorzata Wilk, Jolanta Pers, Jacek Rzeszutko (Poland); Anna Teitelman, Michail Jakubovskij (Russia); others from Lithuania, Czechia, Slovakia, Romania, etc. Fee: DM 30- to 31 Dec 95. Contact: Herbert Thierly, Ackerstr. 3, 66115 Saarbrücken, Germany, (49) 681-76740, "100112.352@compuserve.com" or "jmarzi@texbox.lahn.de".

Jul. 26-29. ALBACON '96. Central Hotel, Glasgow, Scotland, UK. GoH: Terry Prattchett. Fee: £25 attending, £15 supporting. Contact: AlbaCon '96, FI/2, 10 Atlas Rd, Springburn, Glasgow G21 4TE, Scotland, UK.

Jul. 26-29. MYTHCON 27. Univ. of Colorado, Boulder CO. Scholar GoH: Doris T. Myers. Artist GoH: Ted Nashmish. Fee: \$49. Room and board the Contact: Mytheon XXVII, Box 3849, Littleton CO 80161-3849, (303) 741-1146.

Aug. 16-18. PORTMEIRCON '96. 19th "Prisoner" Con, Portmeirion, Wales. Contact: (2 IRC's) to: Six of One, 871 Clover Dr., North Wales PA 19454 or Six of One, Box 66, Ipswich BCNU, UK, "mmunich@ttd.ie".

Aug. 29-Sep 2. L.A. CON III. 54th World SF Convention. Convention Center, Hilton and Marriott Hotels, Anaheim CA. Writer GoH: James White. Media GoH: Roger Corman. Fan GoH: Takumi and Sachiko Shibano. Special Guest: Elsie Wolheim. TM: Connie Willis. Fee: supporting \$30, attending \$110 to 12/31. Child to town (age 3-12 in 1996), \$35; infants free. Contact: L.A. CON III, c/o SCIFI, Box 8442, Van Nuys CA 91409, "Laco3-info@netcom.com". Write the following about payments in local currencies: Australia: Eric Lindsay, 7 Nicoll Ave., Ryde NSW 2112; Japan: Masamichi Chesla Osaka, #523 1-5-11 Inoba, Higashi-Osaka, Osaka Prefecture Shiro; Netherlands: Kees Van Toorn, Box 3411, NL-3003 AK Rotterdam.

Sep. 5-8. NORTHSTAR 1. Richmond Inn, Vancouver BC, Canada. GoH: S.M. Stirling. Fan GoH: R. Graeme Cameron. Fee: \$C65 at the door. Contact: North Star 1 c/o Box C1007, 571 West 57th Ave., Vancouver BC Canada V6P 6S5, Canada, (604) 951-7827, "Cathy_mayo@mind link.bc.ca".

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Oct. 4-6. ARCHON 20. Gateway Conv Center/Holiday Inn, Collinsville IL. GoH: Ray Bradbury. Fan GoH: Forrest J Ackerman. TM: Julius Schwartz. Fee: \$17 to \$31, \$20 to \$31, then \$25. Contact: SASE to Archon 20, Box 483, Chesterfield MO 63006-0483, (314) FAN-3026.

Oct. 9-13. BOUCHERCON XXVII. Radisson Hotel, St. Paul MN. GoH: Mary Higgins Clark. Fee: \$75 to 12/31, \$90 to 7/9; \$100 to 10/8. Contact: BoucherCon, Box 8296, Minneapolis MN 55408-0296, (612) 871-1227.

Oct. 11-13. ALBACon '96. Howard Johnson Conference Center & Hotel, Albany NY. GoH: Nancy Kress. Artist GoH: thea. Fan GoH: Shirley Malewski. Fee: \$22 to 3/2, then more. Contact: Albacon '96, 164 Williamsburg Ct, Albany NY 12203, (518) 456-5242, "C.Rothman@genie.com".

Nov. 22-24. LOSCON 23. Airport Hilton,

Burbank CA. GoH: Harry Turtledove. Artist GoH: Vincent Di Fate. Fan GoH: Bob Null. Fee: \$25 to 7/4/95, then higher. Contact: LosCon 23 c/o LASFES, 11513 Burbank Blvd, N. Hollywood CA 91601, "Cloister@aol.com".

1997

Mar. 28-31. INTERVENTION/48th British Natl SF Con. Adelphi Hotel, Liverpool, UK. GoH: Brian Aldiss, Octavia E Butler, David Langford. Fee: £20 attending, £10 supporting. Contact: (cheques payable to): Wincin, 12 Crossways Close, Elmworth Hants PO10 7TS, UK, "intervention@pompey.demon.co.uk".

May 23-26. COSTUMECON 15. Lord Baltimore Hotel, Baltimore MD. Fee: \$45 to 11/20/95, then more. Contact: CCXV c/o Rule, 5400 White Mane, Columbia MD 21045, (410) 730-7117, "CCXV@aol.com".

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HIBIT. McCormick Place Convention Center, downtown hotels, Chicago IL. American Booksellers Assn annual convention for booksellers, publishers, agents, professionals only. Contact: ABA Customer Services, 383 Main Ave, Norwalk CT 06851, (203) 840-5614.

Sep. 2-7. LONESTARCON25/55th WORLD SF CONVENTION. Convention Center, Marriott Rivercenter & Riverwalk Hotels, San Antonio TX. GoH: Algis Budrys, Michael Moorcock. Fan GoH: Roy Tackett. TM: Neal Barrett, Jr. Fee: \$95 attending, \$25 supporting. Contact: LoneStarCon 2, P.O. Box 27277, Austin TX 78755-2277; E-mail: "Lsc2@io.com".

Oct. 24-27. EUROCTOCON, 8th Annual Irish Natl SF Con/97 EuroCon. Hotel, Dublin, Ireland. Contact: (Enclose 2 IRC's). Euro-ctoCon 97, 211 Blackhorse Ave., Dublin 11, Ireland, "mmmchugh@ctd.ie" or "www: http://arrogant.its.icli.ie/OctoCon.html".

Oct. 30-Nov. 2. 23rd/1997 WORLD FANTASY CONVENTION. International Hotel, London Docklands, UK. GoH: Joan Aiken. Artist GoH: Bob Eggleton. Special Guests: Hugh B. Cave, R. Chetwynd-Hayes, MC: Robert Holdstock. Fee: supporting \$50/\$30, attending \$120/\$75 to 6/96; then more. Membership limited to 75. Contact: World Fantasy Convention, Box 31, Whitby North Yorks. YO22 4YL, UK.

1998

Aug. 5-9. BUCCONER/56th WORLD SF CONVENTION. Convention Center, downtown hotels, Baltimore MD. GoH: C.J. Cherryh. Editor GoH: Stanley Schmidt. Artist GoH: Michael Whelan. Fan GoH: Milton A. Rothman. TM: Charles Sheffield. Fee: Site-selection voters are supporting members; to convert to attending pay an additional \$50/\$36; presupposers who voted pay \$45/\$32; presupposers who didn't vote pay \$25/\$18 for a supporting, \$75/\$54 for attending membership. All others, supporting membership is \$30/\$22, attending membership is \$80/\$58, children 4-12 in 1998, \$40/\$29, all rates until 12/31/95. MC/Visa/Amex accepted. Contact: Bucconer, Box 14, Annapolis Junction MD 20701, "Baltimore98@access.digex.net", "http://www.access.digex.net/~balt98".

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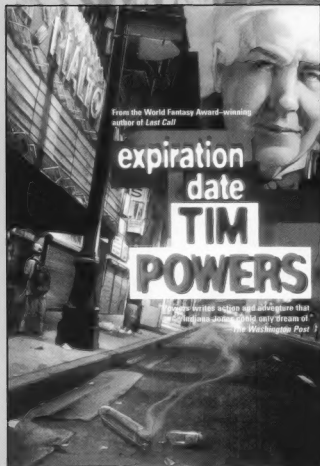


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